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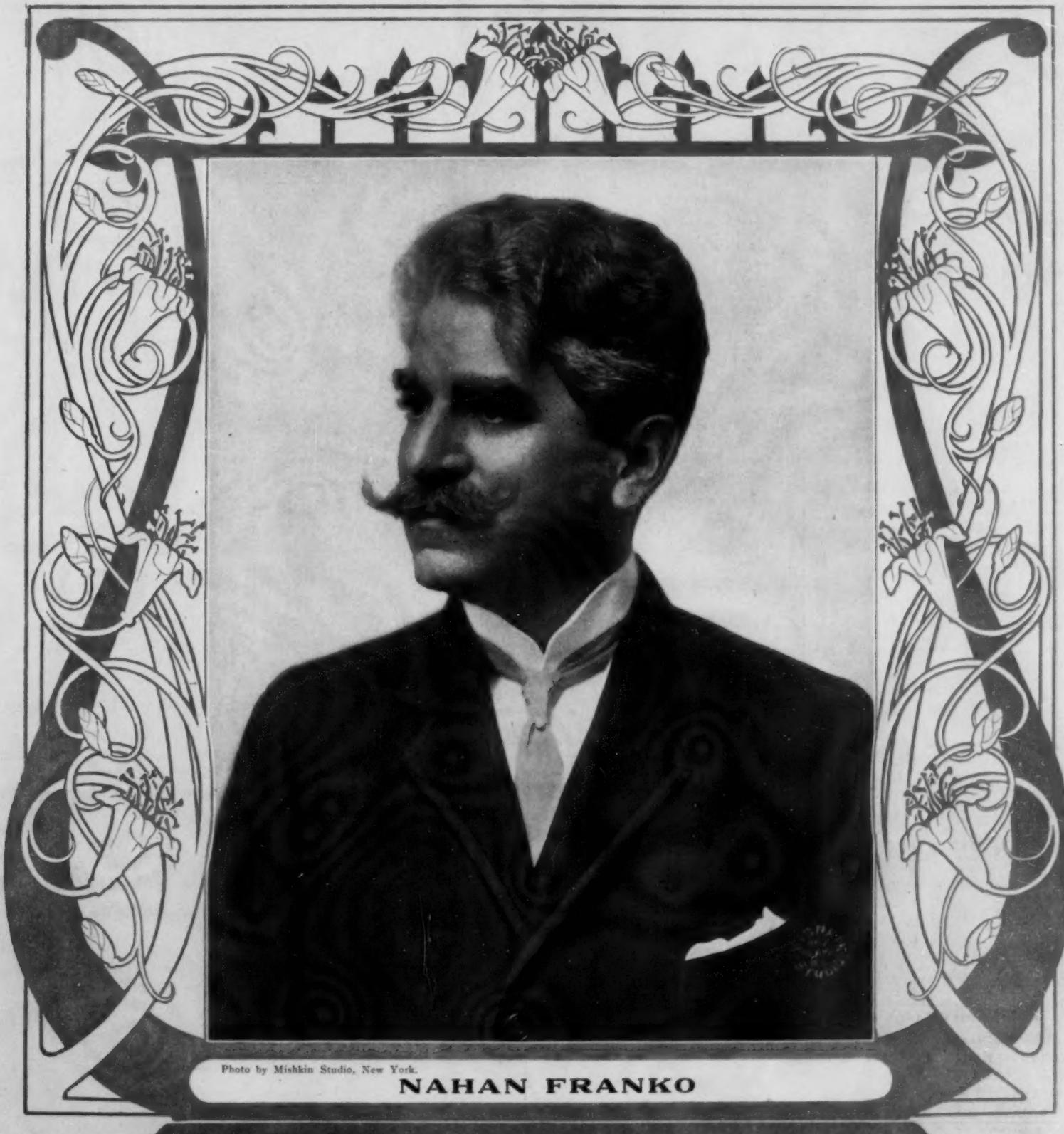
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BERLIN, W., September 30, 1912.

The new season was inaugurated last Monday evening, September 23, when Willem Mengelberg, conductor, and Leo Slezak, tenor, were offered on one program by the new and enterprising Concert Direction Gutmann. Mengelberg was not an absolute newcomer to us, he having presented Mahler's eighth symphony last spring, with more than 1,000 musicians and singers assisting, at Circus Busch. But last Monday marked his real debut in Berlin as a concert conductor, for the Mahler symphony was a special and sensational event.

With his performance of Richard Strauss' symphonic poem, "Heldenleben," which is dedicated to Mengelberg, this Dutchman established himself here as one of the great orchestra leaders of the day. Big, brilliant, modern works of this character are better adapted to Mengelberg's style of directing than the Beethoven eighth symphony, which opened the program on Monday. True, he presented the symphony in an admirable manner, but one missed the poetry and the elegance of Nikisch, by whom we have so frequently heard this same symphony interpreted with the same orchestra—the Philharmonic. Mengelberg's general style of conducting is more robust and his individualities as a musician, interpreter and leader were displayed in a better and stronger light in Strauss' symphonic poem. He conducted this as well as the Beethoven symphony and the "Euryanthe" overture from memory and the way he mastered every little detail challenged admiration quite as much as the big, commanding manner in which he read it as a whole. Mengelberg is a musician of the highest order and there is something wholesouled, convincing and inspiring about his style of conducting. This was Slezak's Berlin debut and he sang a couple of Meyerbeer's arias and also a group of lieder. On the whole, Slezak disappointed the Berlin musical public. Some of his high tones were good and he sings with ease and opulence of voice, but as an interpreter of German lieder he fell far short of satisfying an audience accustomed to the highest musical culture in this respect. For have we not Julia Culp, Ludwig Wüllner, Johannes Messchaert and many other pre-eminent lieder singers within our walls? Why do these operatic heroes come here and try to teach us how lieder should be sung?

The entire American colony turned out on Thursday evening, when Frederick Stock, of Chicago, made his debut with the Philharmonic Orchestra in the large hall of the Philharmonic, presenting a program of his own compositions. But the audience was by no means limited to the Americans, for nearly every musician of note residing in Berlin was present. Stock's program was made up of his first symphony in C minor, his symphonic waltz, an orchestra sketch entitled "On a Summer's Evening" and his "Festival" march, in which he utilized American folksongs and the "Star Spangled Banner." Chicago is familiar with all these works but they were all new to Berlin. Both as a composer and as an orchestra leader Stock has made a lasting impression on Berlin. A great deal was to be expected of him as a conductor, since it was well known here that he holds the important post of successor to Theodore Thomas, but I doubt if anyone in the audience not familiar with Stock's recent Chicago successes expected to hear such magnificent conducting. Reposeful, quiet and unostentatious in his outward bearing, he thoroughly dominated the situation and under his masterful baton the Philharmonic Orchestra played with remarkable finish, verve and elan. As a composer, Stock was a still greater surprise. We have great composers and great conductors on this side of the Atlantic, but I know of no one man who combines both gifts in such a high degree as they were exhibited by Stock on Thursday evening. His symphony is a big, brilliant, modern work, full of admirable thematic material and gorgeous in its instrumental effects. Dr. Paul Ertel, one of Berlin's leading musical critics, in his criticism in the *Lokal-Anzeiger* of yesterday, called Stock a "genius of instrumentation," declaring that he has produced new combinations. This means much coming from such an authority as Ertel, for he himself is a composer of great merit and a master of instrumentation. The symphonic waltz is a pleasing, charming work, quite infectious in its rhythmic swing. The sketch, "On a Summer's Evening," which must be the last, or one of the last compositions to emanate from Stock's pen, since it is dated 1912, is a piece with distinct atmosphere and of warm, rich harmonies. In his "Festival" march Stock has cleverly interwoven some of the best known American folksongs, treating them symphonically. At the close of the piece he works up a tremendous climax with the "Star Spangled Banner." Stock received a veritable ovation.

Another Chicago artist of international reputation made his debut the following evening. This was Wilhelm Middelschulte, the organist, who gave a concert at Blüthner Hall, which possesses an excellent organ. Middelschulte's program was devoted chiefly to Bach. It opened with the fantasia and fugue in A minor from the "English" suite, followed by a pastorale, the andante from the fourth organ sonata, and the chaconne, arranged for organ by Middelschulte himself. Then came Busoni's "Fantasia contrapuntistica," based on Bach's last unfinished work. This, too, has been arranged for organ by Middelschulte, for Busoni wrote the original for piano. Stock, as is well known, has also orchestrated the piece. The closing number of the program was Liszt's fantasia and fugue on the chorale, "Ad nos ad salutarem undam." The opening fantasia at once revealed Middelschulte to be a master of his instrument. His technical equipment is great and complete in every direction and he manipulates the registers in a way that gives wonderful blendings of the tone colors. Exquisite were his renditions of the charming pastorale and of the lovely andante. This was his first performance of the chaconne. The theme, as played by him, was majestic each time it recurred, but the figura-

son is essentially an exponent of the virtuoso school of violin playing. While his gifts as a performer were not altogether manifest in the Grieg C minor sonata, he rendered Vieuxtemps' first concerto in E major in a way that aroused the admiration of all. At the very start he attacked the opening theme with breadth and vigor, and his staccato runs were like strings of pearls. His technic was very clear and true, and his tone, though not large, is sweet and appealing. There is no small degree of warmth in his nature and he made even the weakest movement of the three—the adagio, with its old fashioned mode of virtuoso treatment—appear palatable to our modern taste. In the rondo again his staccato, which was exceedingly rapid and clear, was the most striking feature of his playing. The rest of his program comprised the Bach chaconne, a Sarasate "Spanish" dance and Paganini's "Campanella."



Henry Ostrovsky, the inventor of the remarkable system of hand development for pianists and violinists, which promises to revolutionize the methods of acquiring technic, was a visitor to Berlin during the past week. His apparatus was shown and explained at the home of THE MUSICAL COURIER last Monday afternoon. Some seventy people were present, including a large number of prominent artists, and they witnessed with great interest a demonstration of what can be done in a few minutes in the way of increasing the stretch. Eugene Simpson, THE MUSICAL COURIER'S Leipzig correspondent, who was present, submitted his hand to the instrument and in less than five minutes the stretch between his third and fourth fingers was increased 1½ inches. Of course, to make the stretch permanent, more than one treatment is necessary, but this is one little incident to show what this invention can accomplish. There can be no doubt that all unprejudiced minds will see in this Ostrovsky invention an immense stride forward in technic, for a few minutes a day with this apparatus will do more toward liberating, strengthening, lengthening the fingers and giving control over them than weeks at the instrument can do. Ostrovsky is a genius and has undoubtedly done a great service to the art of music by eliminating through his invention the great amount of technical drudgery that has been considered necessary hitherto. Of course, it will be some time before the world at large wakes up to the full meaning of this invention. But the difference in technical progress between those who let this radical help take the place of endless finger exercises and those who do not will be so marked that the universal recognition of Ostrovsky's services is bound to come soon.



Olga Louise Sturm, of Cincinnati, in referring to my first article on Frederick the Great, points out in THE MUSICAL COURIER of August 21 my mistake in calling the potentates immortalized in the Siegesallee "rulers of Germany." This, to be sure, was a rather broad statement on my part. What I really meant to say is conveyed in a later sentence of the opening paragraph of that first article, which reads: "These figures, which represent makers of history in Germany for upwards of ten centuries," etc. For, although the men represented here ruled primarily over the Mark Brandenburg and some of them later over the Kingdom of Prussia, their influence reached far beyond the borders of the Mark; many of them became national figures and two of them were elected Emperors of Germany. This was during the fourteenth century, when Kaiser Karl IV, represented by the thirteenth statue in the Siegesallee, wore the imperial crown from 1373 to 1378; and Kaiser Siegmund, the fourteenth of the statues, who had a like honor conferred upon him, he having been Emperor from 1778 to 1785. In the inscriptions on the statues both men are given their imperial title of Kaiser. Originally Emperor Karl IV was King of Bohemia; later he acquired the Mark Brandenburg. Siegmund, his son, was first King of Hungary; he was later ruler over the Mark Brandenburg for a period of many years, but he gave little attention to the government of this province, he being occupied with more important matters, including wars in Hungary and Poland. The imperial crown was offered to several other of the potentates immortalized in the Siegesallee, but for various reasons they did not accept it.



in some of the variations was slightly blurred, because of the pedal effects. On the whole, I should say that the chaconne is not so well adapted to the organ as to the piano. Middelschulte's great and mature musicianship and also his complete mastery over his instrument were again revealed in the tremendously difficult Busoni arrangement. The organist, to give a good account of his work, must indeed be resourceful. It was the real test of the evening and Middelschulte interpreted the great work in a way that proclaimed him one of the leading organists of our day. The appearance of the distinguished Chicagoan aroused much interest and among his listeners were all the principal organists in Berlin, as well as many other local musical celebrities. He was accorded a warm reception.



Walter Fischer, one of the best Berlin organists, is giving a series of concerts every Thursday afternoon at the Emperor William Memorial Church throughout the season. Fischer is an admirable musician and a very fine performer on his instrument. His program last Thursday comprised among other things Bach's prelude and fugue in A minor and Reger's fantasia and fugue on the letters B-A-C-H. Fischer also played the accompaniments to several soli. This concert was enhanced by the assistance of Louis Persinger, who gave beautiful and finished performances of the adagio from the E major violin concerto and the air from Goldmark's concerto. Persinger's tone was beautiful, warm and appealing in the church and it blended most harmoniously with the tones of the organ.



Among the other events of the week a violin recital by Jascha Culbertson was of interest, because it served to demonstrate the remarkable progress that this youthful artist has made since his last appearance here. Culbert-

son is essentially an exponent of the virtuoso school of violin playing. While his gifts as a performer were not altogether manifest in the Grieg C minor sonata, he rendered Vieuxtemps' first concerto in E major in a way that aroused the admiration of all. At the very start he attacked the opening theme with breadth and vigor, and his staccato runs were like strings of pearls. His technic was very clear and true, and his tone, though not large, is sweet and appealing. There is no small degree of warmth in his nature and he made even the weakest movement of the three—the adagio, with its old fashioned mode of virtuoso treatment—appear palatable to our modern taste. In the rondo again his staccato, which was exceedingly rapid and clear, was the most striking feature of his playing. The rest of his program comprised the Bach chaconne, a Sarasate "Spanish" dance and Paganini's "Campanella."



to 1871. Every student of German history knows that Germany existed as an empire, and territorially on a much larger scale than at present, from the year 962, when Otto the Great was crowned Kaiser, until 1806. Bismarck merely reconstructed and solidified the empire. The present Kaiser, when he conceived the idea of the Siegesallee and presented it to Berlin, in his message to the city said among other things: "As a token of my recognition and in commemoration of the glorious past of our Fatherland, I present to my capital and residence, Berlin, this lasting decoration of honor, which shall represent the development of the history of the Fatherland from the founding of the Mark Brandenburg until the reconstruction of the empire." Here we have the whole matter in a nutshell. Madame Sturm closes her amendment with the words: "Since we have history, we may as well have it accurate." Might I suggest that we vary this sentence to read: "Since we have corrections, we may as well have them accurate."



And to continue in the strain of the foregoing paragraph, I wish to say that Algernon Ashton informs us in THE MUSICAL COURIER of September 4, on page 11, that Paul Hiller, of Cologne, is in possession of a lock of Beethoven's hair, and then he makes the following assertion: "Although at the Beethoven Museum in Bonn two similar locks of Beethoven's hair may be seen, there are no others of their kind in the world, and the lock in question is the only one in private possession." I beg to differ from Mr. Ashton. I know of two locks of Beethoven's hair that are in private possession. One of these was discussed in THE MUSICAL COURIER only a few weeks ago, and the other is in the possession of Fräulein Hummel, of Weimar, the granddaughter of Johann Nepomuk Hummel, who obtained it from Beethoven himself. Fräulein Hummel herself showed me this lock of hair, and she has in her possession papers proving its authenticity.



The new Charlottenburg Opera House is nearing completion, and it is expected that it will be opened about November 1. Last Tuesday Otto Neumann Hofer, an experienced Berlin theater director, who is artistic advisor of the new stage, delivered a lecture before an invited audience, in which he called attention to many new and interesting internal features of Berlin's latest opera house. Of particular interest were some statistics he quoted concerning the various operatic stages of Germany. Munich, with its 600,000 inhabitants, has two opera houses, the Court Theater, with 2,000 seats, and the Prinz Regent Theater, with a seating capacity of 1,600. In other words, there is one opera seat for every 200 inhabitants of Munich. In Leipsic conditions are not so favorable. There there is only one opera house, which seats 1,600 people among a population of 600,000. The Dresden Opera House seats 1,800 persons, which gives one seat for every 200 inhabitants. The opera at Cologne has 1,600 seats, so there is one for every 330 inhabitants. Frankfort, with 400,000 people, seats one of every 200. Hamburg has only one seat in opera for every 500 inhabitants. But in Berlin conditions are much worse, for here, counting the Royal and the Kurfürsten Operas, the only two that are at present running, we have with 2,500 seats only one for every 1,600 of the population. The new Charlottenburg Opera

will seat 2,200 persons and will be the largest opera house in Germany. Neumann Hofer then described the new building, dwelling on its architectural features and quite particularly on the stage, with its thoroughly efficient and modern equipment. This stage is to make use of Fortini lighting, by means of which marvelous stage effects are anticipated.



Hans Diestel, one of the first violins of the Berlin Royal Orchestra, has recently written a book entitled "Violin Technic and Violin Making," which has been published by C. F. Kahrt, of Leipsic. What Diestel has to say on the subject of violin technic is interesting and in part quite original. He has made a thorough anatomical study of the hand and arm and has made a special analysis of all their movements as applied to violin playing. Diestel's views are often diametrically opposed to traditional violin methods. In speaking of the application of the fingers to the strings, he writes: "As to the blow, there is a great difference whether the movement of the fingers comes from the knuckles or from the larger movement of the entire lower arm. Speed, vigor, certainty of intonation as well as tonal effects will, without question, decide in favor of the arm movement." Violin teachers will no doubt contradict this view and decide for the movement from the knuckles. There are illustrious exponents of the Diestel view, however. One famous living violinist most assuredly plays with the whole arm, for such force as he has on the violin would not be possible otherwise. But this is only one detail of the new book. While I personally should not subscribe to all that the author says, there is much of interest and value in the little volume.



During Emperor William's recent visit to Switzerland he had a talk with Franz Kauer, the stage director of the Berne Opera House. It was at a reception given for his Majesty at the German Embassy. The Kaiser plied Kauer with all manner of questions concerning the Berne theater, its attendance, the taste of the public, etc. When Kauer informed him that a special cult was made of the classics, the Kaiser said: "That is good taste; I am glad of that." His Majesty also made inquiries concerning the financial success of the theater, and when informed by Kauer that there was much left to be desired in this respect, he said: "With us in Berlin it is the same thing. It is a bad time for theaters. I can no longer pay such salaries as are demanded. America takes all my artists away. Over there they pay three times the salary that the Chancellor of the Empire gets here. I cannot keep up with such a pace."



Mengelberg has been engaged to conduct a series of ten big symphony concerts in Berlin during the season of 1913-14. Slezak, too, will return here for a second appearance in April, after his American season.

ARTHUR M. ABELL.

Basile is to have ten symphony concerts this winter by the Allgemeine Musikgesellschaft. Among the novelties to be heard are Mahler's "Kindertotenlieder," Klose's "Elfenreigen," Sinigaglia's "Suite Piemontese," Chaussop's B major symphony, Bülow's "Intermezzo guerriero" and "Funerale," Braunfel's piano concerto, Smetana's "Tabor," Wagner's "Die Feen" overture, and Ritter's "Kaiser Rudolf's Ritt zum Grabe."

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In contributing to a magazine symposium on "Daily Rules that Make for Success," Tina Lerner declares it to be her firm conviction that a pianistic career to be successful should be started early. In view of the fact that the petite Russian pianist is herself but twenty-two at the present time, and has been successfully before the public some six or seven years, her attitude on the matter may not be deemed altogether surprising though by "early start" she has reference, it appears, to the advanced age of five.

"Between the years of five and ten," writes Miss Lerner, "the work is naturally of no great musical value, but it is of the utmost importance in 'building' the hand to the keyboard. This does not necessarily mean many hours a day at the piano. It can be started with half an hour, and gradually increased as the strength and capacity of the child grows, the maximum being two hours. The hand is most easily formed at this period. Later on, as elementary technicalities are mastered, entire attention can be given to the musical development. I have always considered the question: 'How do you practise?' of greater importance than 'How much do you practise?'

"After a certain degree of technical proficiency is attained there is no need of practising exercises that are purely mechanical. There are innumerable passages in worthy works that build up the musical side simultaneously with the technical. The Chopin studies alone have difficulties in sufficient number to develop every branch of piano technic. I make it a rule to begin each day's work by practising some of them. On the other hand I seldom sit at the piano more than half an hour at a time. This does not mean I do not go on with my work. To leave the instrument and think over a composition is quite as important during the practising period as the actual playing."

Harris His Own Accompanist.

George Harris, Jr., the American tenor, gave a recital Friday evening, September 27, at the Casino, in Stockbridge, Mass. His accompanist, Ulysse Buhler, was prevented from keeping the engagement, but Mr. Harris was not in the least troubled by that as he quietly seated himself at the piano and accompanied himself in the following songs:

Aria from Don Giovanni.....	Mozart
Du bist die Ruh'.....	Schubert
Der Doppelgänger	Schubert
Der Tambour	Hugo Wolf
Wer sein holdes Lieb verloren.....	Hugo Wolf
Auf dem grünen Balkon.....	Hugo Wolf
Zueignung	Strauss
Chant de Trouvère	Schindler
Absence	Berlioz
Villanelle	Berlioz
Marine	Lalo
The Pipes o' Gordon's Men.....	Hammond
The South Wind.....	Salter
Serenade	Kernochan
Aria from Hiawatha.....	Coleridge-Taylor

Grace Sedgwick, an amateur pianist residing in the vicinity, added two solos, an etude by Mendelssohn and Schumann's "Nachtstück."

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*HANS TANZLER, tenor, Royal Opera, Karlsruhe.

FRANZ EGENIEFF, baritone, Berlin Royal Opera.

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MUNICH

MUNICH, September 30, 1912.

The last day of September. The last day of rest and peace, for the 1st of October is really the beginning of the season, and from then on until April it is a long round of concerts of one variety or another, good, bad or indifferent. A week ago the preliminary announcement of the opening concerts—those for October—took up three whole columns in the Sunday edition of the *Münchener Neueste Nachrichten* and in the *Berliner Tageblatt* there were eight columns. So one gets an idea of the quantity—incidentally, too, of the quality.

The honor of really opening the Munich season this year falls to Hermann Klum, and it is a pleasure to know in advance that a conscientious, intelligent artist like Klum is bound to give it a good start. Herr Klum is not one of the mane-tearing, pound and thump pianists, but when he announces a program one can always be sure that every number on it will be given a clean, sane and interesting interpretation. For his first recital he has chosen the following compositions: Bach, prelude and fugue, B flat minor; Beethoven, sonata, op. 22; Mozart, fantasy, C minor; Brahms, intermezzo, E major, op. 116; Chopin-Liszt, "Chant Polonais"; also shorter numbers by Schumann and Chopin.

Here is a list of some of the more important artists who are to appear here during the coming season: Schmid's agency (Unica Hensel) will present the violinists Kubelik, Kreisler, Hubermann, Marteau, Carl Flesch, Felix von Berber; pianists Gabrilowitsch (who will also appear as conductor), Carreño, Mrs. H. H. A. Beach (who will introduce some of her own compositions), Hermann Klum, Frederic Lamond, Katharine Goodson, Germaine Schnitzer, Rosenthal; singers Tilly Koenen and Ludwig Wüllner; cellist Pablo Casals. Sonata programs for violin and piano will be given by Flesch and Schnabel, Marteau and Dohnanyi, von Berber and Walter Braunfels, Häberlein and Klum. Siegfried Wagner will direct a concert of his own compositions with the Konzertverein Orchestra, and other conductors to appear with the same orchestra are Fritz Barchewitz, Ernst Knoch, Edward Mörike and Dr. Weiss.

Otto Bauer's agency announces, among others, singers Hermine Bosetti, Emmy Destinn, Selma Kurz, Lilli Lehmann, Julia Culp, Edyth Walker, Dr. and Mrs. Felix von Kraus, Messrs. Bender, Brodersen, Dr. Walter and Wolf from the Royal Opera, and Dinh Gilly; pianists Eugen d'Albert, Sandra Drouker-Galston, Wanda Landowska; violinists Sascha Culbertson, May Harrison, Willy Burmester, Franz von Vecsey; cellist, Beatrice Harrison. Richard Strauss and Max von Schillings will appear together in a program of their own compositions.

There is bound to be enough quartet music, too. Schmid's agency announces the Bohemian, Munich and Klinger organizations, each of which will give a series of four evenings. Bauer has the Rebner Quartet, of Frankfort, for a series and a single concert by the Brussels Quartet.

I have not yet got hold of the announcement of Gutmann's concert agency, which is bound to provide us with many good concerts. Since this agency removed its head office to Berlin, leaving Dr. Pohl in charge of the Munich office, its business has increased tremendously and it represents some of the very best European artists. A notice of its leading attractions for the winter will appear in my next letter.

A glance at the foregoing lists will show how Munich is growing in importance as a musical center. A great many artists who have never been heard here, or who have not appeared here for many years past, will come this winter. For instance, Kubelik, von Berber, Katharine Goodson, Siegfried Wagner, Dohnanyi, Casals, Dinh Gilly, Emmy Destinn, Eugen d'Albert. It is good. I am glad to see it, for it means a larger proportion of good music among the mediocre. But there are too, too, too many concerts.

Another sign of Munich's growing musical importance is the fact that many of Europe's best known artists are adopting this city for their home. Gabrilowitsch started it three years ago and his example has been followed by Madame Cahier, Felix von Berber, Edyth Walker, Leopold Stokowski, Olga Samoroff, etc.

Edwin Hughes is the latest recruit from America. He and Mrs. Hughes have settled down in a very pleasant

apartment here and Mr. Hughes will soon be heard in recital in this city and in Vienna, where he formerly was well known as a Leschetizky pupil and assistant.

Among the Americans who are to appear here this winter is Sarah Wilder, soprano, pupil of Kate Liddle. Miss Wilder has made tremendous progress since she first began work here some two years ago. It is a real



MUSIC HALL, CARLSRUHE, BADEN, GERMANY.

pleasure to hear her pure soprano voice and to observe her excellent method, which speaks well for the work of her teacher. Her engagement to Kapellmeister Neidhart, of this city, was announced in early summer.

Caruso's annual appearances at the Royal Opera were in "Carmen," "Tosca" and "Rigoletto." The usual high prices were asked for seats and the speculators were not

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less numerous in numbers nor more modest in their demands than on former occasions. To Madame Cahier's magnificent work in the title role of "Carmen" I shall refer again in a later letter.

The first two novelties at the Royal Opera are to be Waltershausen's "Oberst Chabert" in October and Wolf-Ferrari's "Jewels of the Madonna" in November. Wolf-Ferrari himself will soon return to this city after a long visit to Venice and will presumably assist in the preparations for the production of his opera here.

H. O. OSGOOD.

Big Offer for Baernstein-Regneas Pupil.

That the artist pupils of the eminent New York teacher, Baernstein-Regneas, are precisely the kind of singers managers and directors are eager to secure is apparent through the unremitting demand for them. Ethyl C. Lobban, soprano, of Warrensburg, Mo., who has been studying for the past two years with Mr. Baernstein-Regneas, has received two very flattering offers, one from a prominent girl's school in Fulton, Mo., which is desirous of securing Miss Lobban as head of the department of music, and the other from the Conservatory of Music at Okmulgee, Okla. Inasmuch as Miss Lobban has already arranged for her season's work, it is impossible for her to accept either offer. The Okmulgee institution is so anxious to have Miss Lobban as a member of its faculty that the offer has been extended for another year in the hope that she will accept.

Miss Lobban is conducting a successful studio at Warrensburg and numbers among her pupils several who have come from nearby institutions. She has recently organized a ladies' glee club, called the Lyric Club, which should prove a successful venture, as it is already attract-

ing considerable attention. This, together with her teaching, choir work and special studies, with, of course, a little society activity, keeps her busy.

Miss Lobban has won a considerable reputation in the Middle West as a concert singer and last summer gave several recitals which received most favorable comment. On July 2 she gave a joint recital with Lena Bell Newkirk, pianist, at Knob Noster, Mo., and the same program in Holden, Mo., on June 27. On September 16 Robert von Zoll, Mrs. Newkirk and Miss Lobban gave a recital at Fulton, Mo. With the Lyric Club, Miss Lobban gave a concert at Warrensburg on September 24 of which a local paper said: "It was such a program as would please any lover of music and Miss Lobban's beautiful soprano voice never appeared to better advantage than upon this occasion. Warrensburg is proud of Miss Lobban's musical attainments and is giving her cordial support. The Lyric Club, composed of a number of young ladies under Miss Lobban's leadership, made its initial appearance and won generous applause."

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BUFFALO, N. Y., October 11, 1912.

The Flonzaley Quartet will be heard in Buffalo this winter, an announcement which stirs delightful anticipations in Buffalo's music lovers.

The MacDowell Quartet, a recently formed organization, composed of Frank Watkins, Homer Clark, Arthur King Barnes and Herman Gahwe, has secured several engagements thus early in its career. On October 8 the Quartet sang at the State convention of the Homeopathic Medical Society, and will be heard at the first free organ recital in Convention Hall. Despite unfavorable conditions the Quartet made an excellent impression at its appearance in Convention Hall at the Association of Fashions on account of the round, full tone and also the spirited character of its work.

The first of the monthly sacred concerts to be given at the Delaware Avenue Baptist Church, under the direction of W. Ray Burroughs, organist and director of the choir, took place last Sunday evening. The theme was "The Music of Heaven," the program including three new selections. Florence Stockwell Strange, solo contralto, who has spent the summer studying in Berlin, sang at both services.

The forty-third anniversary of the Buffalo Orpheus Singing Society was celebrated at the German-American Hall last Tuesday evening. After the rehearsal an informal program was given and speeches were made by officers and friends of the organization. Julius Lange, the director, has just returned from a summer abroad, where he has been looking out for new and interesting music, and he, no doubt, will prepare some very good programs for this year.

Rebecca Cutter Howe and Fred S. True, soprano and bass of the St. Paul's Church Quartet, have been asked to sing the solo parts in Cowen's "Sleeping Beauty" at the spring festival of three days at Meridian, Miss. The "Sleeping Beauty" will be sung by the Matinee Musical Club of three hundred voices, which is under the direction of Mrs. Gibson T. Joiner, a former Buffalonian.

The Philharmonic Chorus, under the direction of Andrew T. Webster, has begun rehearsals for the season. It is planned to give a May Festival, which has been done so successfully for several seasons past. For this year's festival the Theodore Thomas Orchestra, a fine quartet and several famous soloists will be engaged, and the affair promises to be the most brilliant of the season.

Edward Randall Myer, who numbers among his pupils many of the prominent vocalists of Buffalo, has opened his beautiful new studio at his home, 103 Ashland avenue. Mr. Myer formerly had his studio on Elmwood avenue.

CORA JULIA TAYLOR.

Cadman's New Cycle for Christine Miller.

Charles Wakefield Cadman has just finished a new cycle of four songs, "Idylls of the South Sea," based upon native South Sea Island themes, which were written specially for Christine Miller and to whom they are dedicated. The characteristic texts are by Nelle Richmond Eberhardt, and the cycle is sure to meet with great favor. It is now in the press, but Miss Miller is already presenting the songs on her recital programs. Mr. Cadman's "Songs to Odysseus" are also being featured by Miss Miller this season, as are new songs by other American song writers, notably A. Walter Kramer, Alexander MacFadyen, Daniel Protheroe, Harriet Ware, Bruno Huhn and James Rogers. Mr. Kramer's "A Nocturne" and Mr. MacFadyen's "The Forest of Oaks" are both dedicated to this popular contralto, and will be used by her on her recital programs.

WITH THE SINGERS.

Singers and students of singing will have opportunities this season to hear two of the most renowned exponents of bel canto—Marcella Sembrich and Alessandro Bonci. Those who recall the winter when these two artists sang together at the Metropolitan Opera House in several of the old florid operas will refresh their memories and perhaps lament that neither the soprano nor the tenor will be heard there this year. However, both give recitals in New York. Madame Sembrich's first appearance at Carnegie Hall is on Tuesday afternoon, October 29. She has promised to include in her program some songs by Robert Franz, Peter Cornelius and Robert Schumann which are rarely sung in America.

While the public has no business to pry into the inner shrine—the home life—of celebrated singers, no harm but much good may result if account is taken of what the singers do in the line of work with their hands when they are resting their voices or maybe helping out some hardworking domestic. Some years ago Walter Damrosch went to Berlin with the purpose of persuading Lilli Lehmann to revisit America and take part in a preliminary season of German opera at the Metropolitan Opera House. As the musical conductor walked in the direction of Lehmann's house in the Berlin suburbs he beheld the prima donna at work in her garden. Furthermore, she was dressed in the plainest kind of a gingham dress, the kind that any ordinary Hausfrau would wear when engaged in the labor of weeding her flower beds.

A rather hard featured young woman once bent upon interviewing Madame Schumann-Heink at the Singac (N. J.) home of the famous contralto, was confronted at the threshold by a motherly looking woman sweeping the hall. As the door was ajar, the caller, a stranger, of course, was not obliged to ring the bell. "Is Madame Schumann-Heink at home?" inquired the visitor in a tone of voice that only too plainly betrayed a lack of breeding and a lack of feeling. The woman stopped sweeping and, coming toward the caller, said: "Yes, Madame Schumann-Heink is at home." "Here is my card," interrupted the stranger as she glanced coldly at the woman with the broom. The card was taken up as the broom was laid aside, and with the other hand the dust-cap was pulled off from the queenly head. Its owner opened wide her door as she said to the rude person:



MARCELLA SEMBRICH.

"I am Madame Schumann-Heink. What can I do for you?"

■ ■ ■

It can be stated, apropos, that sweeping is fine exercise for those who wish to preserve the beautiful curves of their arms.

■ ■ ■

One lovely spring day not so many years ago a lady paid a social call on Mrs. Claude Cunningham and Madame Rider-Kelsey, who makes her home with the Cunninghams. Mrs. Cunningham herself ushered their friend into the pleasant library of the apartment, which is far up in Manhattan Island where singers breathe pure air and get a magnificent view of the splendid Hudson River. After chatting a while with Mrs. Cunningham, wife of the

widely known concert baritone, the friend asked for Madame Rider-Kelsey. Thereupon Mrs. Cunningham replied: "Oh, yes, Madame Rider-Kelsey is at home, but at the present moment she is shelling peas in the dining room. This is the cook's day out."

Not long ago a friend asked the writer if it were possible for a woman vocal instructor to place a man's voice. There are at least a dozen women teachers of singing in New York who could answer that question in the affirmative. The late Anna Lankow was the teacher of Andrea Sarto, formerly of the Metropolitan Opera Company, and also of Edward Lankow, whose success at the Operas in Dresden and Frankfort-on-the-Main secured him his present engagement with the Boston Opera Company. The operatic basso was not born Lankow, but he annexed the name out of gratitude to the woman who placed his voice and started him upon his career.

Eleanor McLellan is one of the recognized teachers of Daniel Beddoe, the Welsh-American tenor. Minna Severn (Mrs. Edmund Severn) is the teacher of several tenors and baritones earning good salaries in operetta companies as well as in church choirs. Katherine Evans von Klenner is the teacher of Arthur Thomas, the Welsh tenor just engaged by the Aborn Opera Company. Delia M. Valeri, endorsed by Bonci, has several men studying with

Junger Männerchor of Philadelphia when that society won the Kaiser prize at one of the saengerfests of the Northeastern Saengerbund. The solo singers for the "Elijah" performance are Florence Hinkle, Margaret Keyes, Paul Althouse and Clarence Whitehill.

The University Festival Chorus, combining oratorio societies of Brooklyn, New Rochelle and other suburban towns, has been transformed into a fine singing body under the alert leadership of Walter Henry Hall. The chorus has the prestige of singing under the auspices of Columbia University, at which over 8,000 students registered this year. This, it is reported, is the largest number of students ever matriculated in an American university. By the last city census the buildings and grounds of this university were valued at \$50,000,000.

Society women and several musicians have combined their efforts to extend the work of the Schola Cantorum (formerly MacDowell Chorus, of New York) this winter. Kurt Schindler is the musical director. Besides the two subscription concerts at Carnegie Hall after the New Year, the society is to give a matinee at the new Aeolian Hall in December and a series of morning lectures at the Hotel Plaza that will begin in November and run on until the second week in April.

Nearly all the singers of note will sing songs by American composers this season.

EMMA L. TRAPPER.

Hamlin's New York Recital.

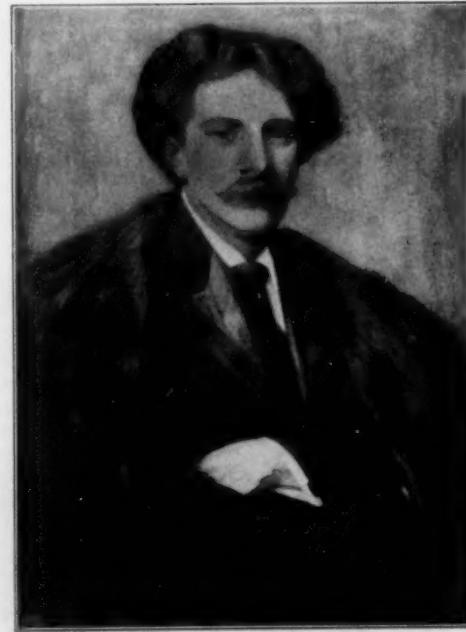
To George Hamlin, of Chicago, will fall the honor of giving the first Sunday afternoon recital in New Aeolian Hall at 34 West Forty-third street, New York. The date chosen for Mr. Hamlin's annual recital is Sunday afternoon, November 3, the day prior to the beginning of his contract with the Chicago-Philadelphia Opera Company. Mr. Hamlin has arranged an interesting program of songs and arias, and he will have the assistance of Ellis Clarke Hamman, pianist.

La Forge to Accompany Sembrich.

Frank La Forge will be Madame Sembrich's accompanist at her recital in Carnegie Hall, New York, Tuesday afternoon, October 29. The program will be devoted principally to the lieder of Robert Franz, Johannes Brahms and Robert Schumann.

Luigi von Kunits in Canada.

Luigi von Kunits, formerly of Pittsburgh and more recently of Vienna, has signed a three years' contract as



LUIGI VON KUNITS.

director of the violin department at the Columbian Conservatory of Music in Toronto, Canada. Mr. von Kunits has just come back from his sojourn in the Austrian capital. Fine opportunities await him in the new field.

Bertha Yocom Plays in Dallas, Tex.

Bertha Yocom, now head of the piano department at St. Mary's College, in Dallas, Tex., played at a concert in Dallas, Thursday evening, September 26. Her numbers included the Beethoven sonata in C sharp minor, the Chopin prelude in D flat, the Schumann romance in F sharp and the Brahms ballad in G minor. Miss Yocom was cordially received and according to reports her finished playing afforded pleasure and instruction.

Cahier's Appearances.

Madame Charles Cahier appeared this season for the second time at the Munich Wagner Festival and, as in her first season, won unanimous and extraordinary success with the public and the critics. This artist will be heard at the Metropolitan Opera early in the season, and



Photo by F. Grainer, Munich.

MADAME CHARLES CAHIER AS WALTRAUTE.

the many friends who formerly knew her as Mrs. Morris Black will be glad of the opportunity to hear her again, in opera and as a lieder singer, in her various appearances on the concert tour which Loudon Charlton has arranged.

Dr. Alexander Berrache, of Munich, writes about Madame Cahier's Brangäne as follows:

In her interpretation lives that inexpressible something which proves the true, perfect musician. No one else is so simple and untheatrical. After hearing her sing one single measure one says to one's self: "I wish I could hear her sing Bach and Schubert also." Who else inspires this desire? Last year I also spoke of the unique qualities of this artist in her interpretations and representations and it remains for me today only to express my regret at the obtuseness which limits people to well meant praise of this artist, but prevents their grasping the essence of what she gives them. The fact that only the select few appreciate what it is that principally distinguishes Madame Cahier from all the artists associated with her here shows where we are drifting. The period when it was possible to find a religious attention to art as well as a complete understanding of a true artist in the listening public is drawing to a close, and it seems to me that the true artist never had greater cause to feel alone and out of place than nowadays. The Cahier type is dying out and the future belongs to the detail seeker, to the anatomists, to the "clever" people. Frau Schumann-Heink alone may perhaps be compared with Madame Cahier.

Dr. Alexander Dillmann writes in the *Münchener Neueste Nachrichten*:

A pure joy was Madame Cahier's Brangäne. She is today, without doubt, the best representative of this part on any stage. Her tones that soared from the tower were like silver bells in the twilight of a summer night. Marvelously soft and tender her voice floated over the orchestra.—Adv.

Canadian Enthusiasm for Bispham.

David Bispham finished his month's tour of seventeen concerts in Eastern Canada, with a triumphant appearance at Massey Hall, Toronto, on October 3. Requests for immediate re-engagements have been numerous in cities he has visited, but the brilliant future prospects of the tour arranged for the famous singer by his manager, Frederic Shipman, will render this impossible at present.

Mr. Bispham's concerts are becoming less and less stereotyped as the years go on. He says, "Why should a singer walk off and on the stage several times during an evening? Is it a bid for recalls? An encore can as easily be taken without leaving the stage. The audience does not pay to sit there hearing nothing every now and

then. It is not as if the scene had to be changed—as in a theater. Concert giving is so usual a thing nowadays that some departure from time honored customs is natural and indeed inevitable."

Those who want the old musical dishes in a new guise have them in a most attractive way when they go to hear David Bispham who, besides, is ever on the lookout for the best novelties.

On the eve of the great Toronto Music Festival, at which some of the bright particular stars of the operatic stage appeared, the World of that city thus enthused over Mr. Bispham's concert:

There will scarcely be a more enjoyable nor a more artistically successful entertainment given in Toronto this season than the song recital given by Mr. Bispham last night in Massey Hall. His resonant voice and clear enunciation were at once in evidence in his songs, while his "King Robert of Sicily" was a performance of surpassing beauty. He provided a rare treat to lovers of good music and people of literary taste.

The Toronto Globe of October 4 says:

In a varied program that in the rendering was a brilliant exposition of his versatility, Mr. Bispham once more commanded the judicial approval of his audience.

The Mail and Empire says:

By his own personality and his splendid gift of song Mr. Bispham added converts to the cause which he has advocated so earnestly of late. He made it quite apparent that he intended to demonstrate

DAVID "IS HIMSELF AGAIN!"
St. Catharines, Ont., October 2, 1912.

how well the English language is adapted for use in vocal music, and in his program showed conclusively that it makes a perfect medium for song. It must not be forgotten, however, that few singers possess his beauty of voice, perfection of diction, and interpretative ability.—(Adv.)

Concerts at Ann Arbor.

The University Musical Society (Ann Arbor, Mich. University) will give festival concerts October 22, November 25, December 13, January 31 and February 28. The artists for these are Madame Schumann-Heink, Flonzaley Quartet, Reinold Werrenrath, the Boston Symphony Orchestra and Tina Lerner. Dr. Muck conducts the concert at which the Boston Symphony plays on the January date. Schumann-Heink sings on the first date; the Flonzaley Quartet plays on the second, Werrenrath sings on the third and Miss Lerner is to close the series in February.

The May festival at Ann Arbor will have four concerts; dates and other details will be sent out in February.

Quesnel's Luck as a Fisherman.

Very much tanned and happy from his cruise among the Thousand Islands, where he and his friends indulged in some fine bass fishing, Albert Quesnel, the tenor, returned to New York last week to prepare for the season booked for him by his managers, the Wolfsohn Bureau.

Mr. Quesnel will introduce several novelties in his recitals during the coming season, consisting of old French



ALBERT QUESNEL, TENOR, BASS FISHING AMONG THE THOUSAND ISLANDS.

Left to right: Albert Quesnel and Louie Gimbride.

and Italian songs which he secured during his last visit in Europe. Mr. Quesnel will appear with the Chaminade Club, of Brooklyn, December 12.

Ancestor Saved by Her Singing.

Madame Hudson-Alexander was in Worcester, Mass., recently to sing at the Worcester Festival, and she chanced to mention that her ancestors had come from Massachusetts, though she herself had been born in the Middle West and had lived there up to the time of establishing herself in New York. The conversation led to the soprano relating a bit of family history to prove that some of her forebears at least had been musical.

"It's a true story, too," declared Madame Hudson-Alexander. "Once upon a time, as children say, a great-great-aunt of mine, Caroline Bradley, was sitting in her Massachusetts homestead singing and spinning when suddenly there was a rush and roar, and an Indian onslaught was under way, with every passage alive with redskins. My great-aunt was dragged from her family, several of whom were killed, but her own life was saved and she was taken into captivity and held for several years. It seems that she was heard singing before the attack took place, and her voice so appealed to the braves that they decided she would be taken back to camp to sing for them. We have some quaint memoirs which tell of her long captivity and her frequent singing in the Indian camps."

Madame Hudson-Alexander is to tour this season under the management of Loudon Charlton, filling many recital and oratorio engagements.

Appreciated the Gamble Concert Party.

The following letter speaks for itself:

UNIVERSITY OF WOOSTER
SUMMER SCHOOL,
Wooster, Ohio.

AUGUST 14, 1912.

Mr. Charles W. Gamble, East End, Pittsburgh, Pa.: DEAR MR. GAMBLE—How did the Ernest Gamble Concert Party please us? Well, you ought to have been there to have seen and heard our audience of twelve hundred. Their judgment was pronounced. They were delighted. Voice, violin and piano, an ideal combination. How could they have been better? Artists, every one, delightful to hear, delightful to meet, delightful to remember. 'Twas a great night, that nineteenth of July.

Very truly yours,

J. H. DICKSON,
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Severn a Man with a Goal.

One of the chief charms derived from the reading of "Don Quixote" lies in its proverbs. A proverb, by reason of its succinctness, will often serve better to illustrate a theme than a lengthy description. An apropos proverb is a thing of delight, and when used with discretion illuminates any page. Once in a while one stumbles upon a proverb so suggestive of a certain person or thing as to suggest it instantly to the mind.

"The world turns aside to let any man pass who knows whether he is going" cannot fail to fit many persons and things; but there is one person in particular that it characterizes with a nicety. That man is Edmund Severn, the well known American violinist and composer. Here is an artist who not only knows whether he is going, since from the very beginning of his career he has been traveling towards a goal, but pursues his course steadily and faithfully. He probably is too busy and too interested to observe that the world turns aside to let him pass. He is probably unconscious of the fact that the world engages in that sort of homage; yet the world does turn aside for those who have eyes fixed upon a goal and are hastening towards it. Workers have no time to loiter, for they must be about their business every moment. It is necessary even for those who are diligently engaged in improving every hour to turn aside once in a while to observe another. This is the excuse for the existence of books, magazines and papers.

Those who do not know Mr. Severn personally are unacquainted with his goal and the road leading thereto, but as he is an important person in the field of music it may

in 1897 in Belgium and later at the Hampden, Maine and Springfield festivals. His "Festival Overture" is the most popular of his larger compositions, having been played at Springfield, Worcester, Hartford and the Boston "pop" concerts. His violin pieces are very well known among violinists, who find them a very choice medium for expression and very grateful for the player. Mr. Severn finds recreation in planning big works, which he says are a luxury. He has hinted at an early completion of a large work which those intimately associated with him say may prove to be a symphony. At any rate, Mr. Severn spends several hours every morning in Central Park, New York, with pencil and paper, communing with nature.

In addition to being a composer, Mr. Severn's activities find a congenial outlet in teaching and playing the violin. As a pupil of the best European teachers he has assimilated what they presented to him, and has devoted many years to analyzing the various styles and methods of bowing, so that he has become an authority on the subject and is able to give to his pupils exactly what each needs. That he is a teacher who understands thoroughly this branch of the violin art is witnessed in the work of the pupils. At a recent musical at the Severn studio a sixteen year old boy played Wieniawski's "Russian Airs" and Saint-Saëns' "Introduction and Rondo Capriccioso," and a girl of twelve played Hubay's "Hejri Kati," while a lad of eighteen performed the Paganini D major concerto, a Handel sonata and Sarasate's "Zigeunerweisen," in addition to Liszt's twelfth rhapsody and Faure's second impromptu on the piano, the last two mentioned pieces having been studied with Mrs. Severn.

NATIONAL FEDERATION OF MUSICAL CLUBS.

As the season opens, reports of activity in the various clubs and among the committees of the federation begin to come to the Press Secretary. We are glad to report eighteen new clubs in the federation since the last published report, and a number of other clubs are about to federate.

Two new committees were appointed last season—a committee on sacred music and a committee on program making. At the last board meeting, a motion was passed that the N. F. M. C. establish a Federation Day, to be observed on Theodore Thomas' birthday, October 11, and that American Day be celebrated on MacDowell's birthday, December 18. Many clubs have already included these "days" in their programs.

The report of the committee on sacred music is extremely interesting. The committee suggests: First, that the national board shall make sacred music, with the exception of a few forms, the only channel for composition in the competitive examination, for which prizes shall be offered for the term of one year. And thereafter one or more prizes shall be offered each year for the best compositions in sacred music.

Second, the committee recommends that a committee shall be appointed to investigate the types of music in general use in modern Sunday schools, and to use their best endeavors, not only to secure a better quality of sacred songs, but to advocate the use of those already presented by the best exponents of this class of music. They further recommend to the public school committee that they urge our public schools, while not directly concerned with sacred forms, to recognize their value and the power of truly better music to refine and ennoble life and character, and by raising the standard of music used to improve the musical taste and intelligence of our young people, thus preparing them to appreciate and demand the highest forms of musical art in every possible walk of life. And then also to induce the public schools to give more time to the study of music and to include musical composition in the curriculum.

Thirdly, that every club in the federation be asked to appoint a local committee on sacred music, whose duty it shall be to encourage as far as practicable chorus and ensemble work in our churches, thus bringing together many in the chorus work, benefiting not only those taking part, but producing upon listeners inspirational effects beyond the reach of solo or quartet productions.

These excerpts from the report of the committee on sacred music will give an idea of the scope and intention of their work. The subject is a vital one, and the need of just such work will be very evident to all who have paid any attention to the character of such sacred music as is most often heard. It is hoped that these suggestions will meet with the hearty approval and support which they deserve. There is a crying need for reform in this department of musical activity.

E. W. RULON, Press Secy.

Foerster Work Played.

At one of the recent Exposition concerts in Pittsburgh Wasili Leps and his orchestra performed a work by Adolph Foerster, "Two Lyrics for String Orchestra" (first time), which met with an unusually favorable reception from the public and the critics.



EDMUND SEVERN.

interest some to turn aside momentarily and observe him. Mr. Severn has always been a quiet and silent worker, and therefore his achievements have not received the exploitation they deserve. It is only necessary, however, to recite a few facts in order to bring before the eyes of the observers the importance of the work he is doing. As a boy of seventeen he gained his first experience as an orchestral leader, and at the age of twenty-one he was called to Springfield, Mass., to take charge of orchestral affairs in that city. Feeling the need of study in composition, for which he showed an extraordinary predilection, he severed his connections in America and went to Berlin and placed himself in the hands of Philip Scharwenka, whose only pupil he became. His progress was so fast that he completed his studies long ahead of his friends in the conservatory. In relating one of his experiences he said that his teacher had plunged him headlong into the most difficult contrapuntal problems, and when he inquired the reason therefor was informed that if he could master the hard ones it were foolish to waste time on the easy ones. It was during this period that he composed his only string quartet, first given in Berlin in 1889 by four students who have since become well known, George Lehman (first violin), Sol Marco (second violin), Theodore Spiering (viola), and Paul Morgan (cello). Although the work has never been printed, the adagio and scherzo have since been played in New York, Cleveland and Chicago. Two other works in the classic form are a trio and a sonata, the latter dedicated to Mr. Spiering, who played it with great success in Berlin with Rudolph Ganz at the piano.

Since his return to America, Edmund Severn has placed many compositions to his credit, the most notable being a symphonic poem, "Lancelot and Elaine," first performed



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CHARLES W. CLARK AND FAMILY ON SHIPBOARD.

and phrase sung by this celebrated baritone that a hearer, with only a slight knowledge of German or French, can understand the foreign songs perfectly, while Clark's singing of English, said to be a difficult song language, is a revelation in clarity and ease of vocalization.

In an interview in Paris recently Mr. Clark briefly explained the reason for his pre-eminence in this particular:

"If you stand close to a great painting," said Mr. Clark, "you will probably see nothing but a dab without outline or definite form. But if you walk away and turn to look at the work from a distance, the picture will appear as if by magic, clear and rich in detail and color. So, on the other hand, a painting by a young artist may be full of detail at short range and weak and blurred at a distance. Such is the art of the painter."

"Perhaps there is no better example than this of the art of the singer. A beginner will sing the words as they are written, giving syllables the same value that he would in speaking. The probable result is that an incoherent jumble reaches the audience and unless the song is familiar to all, the singer's meaning is lost."

"But the artist who studies the words and understands the way in which vowel sounds carry, practises with the audience in mind, irrespective of how the words sound to him or to his accompanist."

"Realizing that diction, clear and expressive, is absolutely necessary to achieve the most artistic results, I have made a special study of the subject and much of my personal success I attribute to my work on diction."

"It is certain that, as the musical public is steadily becoming more discriminating, the time will soon come when no artist can be assured of continuous popularity unless he learns to sing the words as well as the notes of his program."

Marie Stapleton-Murray in Chicago.

Following Marie Stapleton-Murray's success at a concert recital in Chicago recently a leading critic there wrote as follows:

Beyond any doubt, Mrs. Murray has one of the best soprano voices in America today—this voice being not only of unusual breadth and power—but also having been cultivated to the degree that the singer is able to manipulate it in very unusual fashion. Not only can she make a climax which is stunning in brilliancy and in breadth, but also she has an absolute control of pianissimo effects, and she is therefore able to shade and modulate her work as is the case with very few singers.

The quality of the voice is extremely pleasing and in mezzo voce effects it is especially of ravishing beauty.

Mrs. Murray sang a group of German songs with great sincerity and purity, and gave the great aria from "La Tosca" with splendid artistry and the "One Fine Day" from "Madame Butterfly" with a vocal opulence and a dramatic intensity but seldom equaled.

This singer has an excellent stage presence and very affable personality, and as her voice, experience and repertory are all of the very best quality and quantity it would seem certain that she will, within a very short time, be extensively known throughout the country.

Also at Joliet, Ill., where Mrs. Murray appeared recently, the News of that city said:

Mrs. Murray is a singer of rare merit. Her voice is a rich soprano of great range and flexibility, capable, as was shown in her selections last night, of intense dramatic force as well as of the most delicate shading. Her intelligent presentation of ballads was especially pleasing. In these she had ample opportunity to display those softer, mellower qualities of voice so rarely found in singers capable of great dynamic effort and yet so essential in singing music. Mrs. Murray responded most liberally to encores and won the hearts of her hearers by her charming personality no less than by her singing.—(Adv.)

Schumann-Heink in the Northwest.

Madame Schumann-Heink has returned to the United States after singing in Edmonton, Calgary, Regina, Prince Albert and Saskatoon, and visited the first large American city on Tuesday evening last, when she was heard in Minneapolis. A telegram received by her managers the following morning announced that so great was the de-

mand to hear her that the audience overflowed the auditorium onto the stage, and that fifty people found seats on the instrument cases of the Minneapolis Symphony Orchestra, which were found scattered behind the scenes.

The famous contralto will give but one recital in New York this winter, and that in Carnegie Hall on January 16. Under the auspices of the Brooklyn Institute she will sing at the Academy of Music, Brooklyn, Thursday evening, January 17.

Isabel Hauser's Plans.

Isabel Hauser, under the management of Haensel & Jones this season, will play at several joint recitals in Aeolian Hall during the coming winter. The pianist also is to give her own annual concert, when she will be assisted by other artists. Miss Hauser spent her entire summer with her mother, first visiting Canada and then places on the Great Lakes, ending the vacation at the old Hauser home in Cadiz, Ohio. The Hauser residence

Auer, Elman and Parlow.

The accompanying group, photographed in Loschwitz, near Dresden, the past summer, shows three dominant



AUER, ELMAN AND PARLOW.

figures in the violin world. From left to right the personages are Mischa Elman, Leopold Auer and Kathleen Parlow. The young violinists are pupils of the master.

High Praise of Oscar Seagle.

Following are some particularly important press notices received by Oscar Seagle from important critics:

Rarely have I heard the legato, the breath control (without which there is no legato), the dynamic assertion, the purity of intonation and the eloquence of delivery more beautifully demonstrated than by Oscar Seagle. He has the real "bel canto" that sustained even tone work which impresses even the uninitiated as something very desirable and not too often heard, and recalls to the musician singers of former days. His upper notes are wonderfully free and brilliant. —Marc A. Blumenberg, *Musical Courier*.

One seldom has the opportunity to hear an artist who sings as perfectly in tune as does Oscar Seagle, who gave a recital in Music Hall last evening. Poor intonation is a fault of many vocalists, but Mr. Seagle is one of the few who are always on the pitch in modern compositions, which are extremely difficult to sing under the best conditions. This artist's voice is very powerful and of a character which gives one the impression that he has power in reserve and could use it should the occasion demand.—Karleton Hackett, *Chicago Evening Post*.

All teachers and students of singing in New York should have been in Carnegie Hall yesterday afternoon—and many of them were—to hear Oscar Seagle give an object lesson in pure bel canto. Such a perfect command of vocalism as this young American baritone can boast is extremely rare in these days. Indeed, with the exception of Alessandro Bonci, not one singer heard here in recent years has shown even approximately the technical mastery which he revealed on this occasion to an eagerly interested audience of connoisseurs. Seagle's round and vibrant voice is perfectly placed; his emission well nigh flawless; his attack quick, accurate and effortless; his legato smooth, fluent, finished; his tonal scale, which embraces two octaves easily, wonderfully equalized. There are absolutely no indications of exertion in his breathing, even to the most sensitive ear—no gasping at the beginning of a phrase, no trace of exhaustion at the end. Indeed, Seagle's command of his resources is so virtuosic that the listener watches in vain for manifestations of physical stress. The B flat in his low register has the clear resonance almost of a bass. His high A flat, which he voiced repeatedly yesterday, not only in full voice, but in mezzo voice, has the freedom and ease of a tenor.—Max Smith, *New York Press*. (Adv.)

"The Toy Shop."

"The Toy Shop," an opera for children and grownups, libretto by Alice C. D. Riley and music by Jessie L. Gaynor and Frederick Fleming Beale, will be produced in several cities this year under the direction of Louise M. Butz. Miss Butz is the controlling as well as the producing manager.

In each city where "The Toy Shop" is to be presented the children and other performers are furnished by the local management, and Miss Butz is the one who does the drilling and attends to every other detail connected with each performance.

Miss Butz has trained large choruses and has had the distinction of conducting one body of 500 voices together with Sousa's Band. The famous bandmaster himself highly commended Miss Butz for her ability as a leader.

Spalding's October Tour.

Albert Spalding played the Mendelssohn concerto at the Toronto Music Festival last Wednesday afternoon, October 9, and then was obliged to hurry away from Canada to fill his next engagement of the October tour at Urbana, Ill., on Friday of last week. Other dates include Rockford, Ill., October 12; Raleigh, N. C., October 17; Carnegie Hall, New York, Sunday afternoon, October 20, and East Orange, N. J., October 22. Spalding will sail for Europe, November 7, and not November 5, as heretofore announced. He has engaged passage on the *Kronprinzessin Cecilie*.

Braunschweig opened its new opera season with a "Carmen" performance, Hagel conducting.



Photo by Matzen, Chicago, Ill.

HARRISON M. WILD,
Conductor of the Chicago Apollo Club.

Church, Chicago, noted for its music; fourteen years he has been conductor of the Apollo Club and nineteen years conductor of the Mendelssohn Club. His position is prominent in the country's musical life.

Sister Managers Home from Europe.

Alma and Hulda Voedisch, musical managers in the Middle West, whose home is in Chicago, returned last week on the steamer Grosse Kurfurst from a summer holiday spent in Europe. The Misses Voedisch spent several days in New York, and on their way back to Chicago visited several cities in the interest of their work.

De Cisneros' New Zealand Greetings.

Greetings to THE MUSICAL COURIER are sent from Rotorua, New Zealand, by Eleanora de Cisneros. She says under the accompanying picture of a Maori chief: "This



MAORI CHIEF.

is a cannibal—or was—and his people today are gentle, soft spoken men and women—with great musical love and much physical beauty."

MUSIC IN MERIDIAN.

MERIDIAN, Miss., October 7, 1912.

The Matinee Musical Club, of Meridian, had its first meeting of the season Wednesday, October 2, and one hundred of the members were in evidence. The following program was given with Victrola selections: "Misere," Caruso, Alda and chorus; synopsis of the opera; "Upward the Flames Roll"; souvenir, "Il Trovatore"; vocal duet, "Ill Sustaining the Furious Encounter"; "Anvil Chorus"; "The Gypsy's Son"; "If Filial Love"; "Home to Our Mountains," Homer and Caruso. This club was organized in October, 1904, by Frances Pitts Grant with seven charter members. Today the membership reaches 304, with forty active members. The executive committee is now busy selecting the artists to appear in the concert course for the season. The ambitious undertaking of this club for the year is a spring festival of three evenings. Rudolph Lundberg with his chorus, aided by Luella Gibson Joiner's chorus, will give Rossini's "Stabat Mater."

■ ■ ■

Luella Gibson Joiner's chorus, assisted by Rudolph Lundberg's chorus, will present Cowen's "Sleeping Beauty," and arrangements will be made for the collaboration of a splendid orchestra and soloist for the final evening. With the great executive ability of Mary Holman, the president, assisted by her committee, the public have a treat in store.

■ ■ ■

Bessie Turner comes to Meridian each week from Forest, Miss., for voice culture with Luella Gibson Joiner, and piano with J. E. W. Lord.

■ ■ ■

Emma Dement Sivley, the charming contralto, with wide reputation in the South, sang "There is a Green Hill Far Away," by Gounod, Sunday at the morning services at St. Paul's Episcopal Church. LUELLA GIBSON JOINER.

Ysaye to Make Reappearance in Jersey City.

The College Club, of Jersey City, has secured Eugen Ysaye for the first concert which the great violinist is to give in America this season. The date is Thursday evening, November 14. Ysaye will play in the large auditorium of the New High School (called the pride of the State), at the corner of Newark and Palisade avenues. Camille de Creus, a French pianist, will assist. It is eight years since Ysaye's former visit to America.

Arthur Shattuck on the Cecile.

Arthur Shattuck, the American pianist, sailed for Europe Tuesday of last week on the Kronprinzessin Cecile.

La Rue Boals Bookings.

La Rue Boals, the basso, under the management of Antonia Sawyer, has the following dates booked for the season:

October 21—Monroe, N. Y.
October 22—Gloversville, N. Y.

October 23—Oneonta, N. Y.
October 24—Dunkirk, N. Y.
October 25—Potsdam, N. Y.
October 26—East Northfield, Mass.
November 8—Fairmont, W. Va.
November 13—New Haven, Conn.
November 14—Montpelier, Vt.
November 15—Middleboro, Mass.
November 20—Erie, Pa.
November 21—Bloomsburg, Pa.
November 22—State College, Pa.
December 3—Glen Ridge, N. J.
February 11—Saginaw, Mich.
February 12—Washington C. H., Ohio.
February 13—Delaware, Ohio.
February 14—Jamestown, N. Y.
February 21—Wallingford, Conn.
March 10—Glens Falls, N. Y.
March 11—Athol, Mass.
March 12, 13 and 14 to be filled.

Harold Bauer and Carolyn Beebe.

AS THE MUSICAL COURIER has previously announced, Carolyn Beebe, the New York pianist, spent the summer abroad studying with Harold Bauer. The picture here-with reproduced was taken in Lausanne, Switzerland.



LEFT TO RIGHT: HAROLD BAUER, CAROLYN BEEBE AND GROUP OF MR. BAUER'S PUPILS.

where Mr. Bauer held his sessions. Miss Beebe stands at the right of the master.

Miss Beebe reopened her New York studios at 143 West Seventy-second street, October 1. She has many pupils and many engagements for concert work.

Bertha Antoinette Hall-Whytock in Kansas.

Bertha Antoinette Hall, former MUSICAL COURIER representative at Providence, R. I., who was recently married to David Park Whytock (connected with the Remington Typewriter Company), is now located at the Elsmere,

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Kansas City, Missouri, where she has fitted up a cosy studio and is already engaged in teaching.

Among her past activities in her home city, Mrs. Whytock bears the record of having given eighty-seven organ



BERTHA ANTOINETTE HALL-WHYTOCK.

recitals locally, in addition to her teaching, besides publishing a long list of compositions through the Charles W. Thompson Company, of Boston, writing the historical and analytical notes for the Providence Symphony Orchestra, and holding the office of State Secretary of the National Association of Organists, of which she has been a member the past two years.

With her excellent training as organist and pianist under Messrs. Streeter and Ballou, of Providence, musical theory under the same teachers, supplemented later by a course under Mark Andrew, of New York, vocal culture with Dr. Jules Jordan and Loyal Phillips Shawe, of Providence, and Gretchen Schofield, of Boston, Mrs. Whytock is indeed well qualified to continue her successful work as choir director, in addition to her organ playing, both of which activities have proven her splendid fitness in the many important church positions she has held thus far.

Since her arrival in Kansas City, Mrs. Whytock has been made Missouri State President of the National Association of Organists.

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PARIS

(All inquiries referring to American musicians and music as well as matters of interest to American visitors in Paris, or such as contemplate a visit to France, may be addressed to Frank Patterson, 43 Boulevard Beausejour, to whom tickets should also be sent by those who desire their recitals or concerts to be attended.)

43 Boulevard Beausejour,
PARIS, October 1, 1912.

Oscar Seagle tells me that he never was more busy than now, and it is hard to tell what to do, with endless concert inducements on the one hand and the largest class of pupils he has ever had on the other. Among his pupils are Alma Porteous, a well known singer of Minneapolis; Mrs. J. W. Boyce, teacher, of Sioux Falls, S. Dak.; William Phillips, of the College of Music, Jacksonville, Ill.; Miss Boyer, teacher, from Canton, Ohio; Mr. and Mrs. Harper Maybie, School of Music, Mt. Pleasant, Ia.; Andrew Hemphill, College of Music, Ft. Worth, Tex.; about fifteen young ladies from Texas, etc. From which it will be seen that Seagle is disseminating knowledge among the teachers of all parts of America where it cannot fail to have a marked influence in raising the artistic level of the communities which, in turn, receive its benefits. Seagle goes to London early in October for some private work, and gives a recital there in November.

Henry Butcher, basso, one of George E. Shea's pupils, has begun his second season at the Graz (Austria) Opera by a most successful impersonation of Falstaff in Nicolaï's "Merry Wives of Windsor." The Grazer Tagblatt devotes a column to praise of Butcher.

Lois Ewell, of the Savage Opera Company, is in Paris to study the roles of the French repertory with Haslam.

The concert season has not yet begun here, but the operas are in full swing. The Grand Opera announces "Meistersinger" for an early date, with Delmas as Hans Sachs and Renaud as Beckmesser, who created these roles in Paris. The role of Walter will be taken by Franz.

It is reported that Gabrielle d'Annunzio is to write a libretto for Camille Erlanger on the subject of Gioconda.

The Opera Comique is expected to give "The Flying Dutchman" again this season. It will be remembered that

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BARITONE

this opera was one of the most successful last year from the box office point of view.

As already announced, we are able to have "Parsifal" early in January. There is reason to believe that Wagner would be popular here, were it not for the difficulty of finding a means to avoid conflicting with French dinner hours.

Chevillard has returned to Paris after carrying French arms and French bows to victory over the Germans at



CONDUCTOR CAMILLE CHEVILLARD.
(Borgex, in *Comœdia*.)

Scheveningen. I understand that this is the first season for years that a French orchestra has been selected instead of a German one to dispense music at that resort.

Rehearsals have already begun on "La Danseuse de

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Pompeii," by Nougués, at the Opera Comique. "La Sorcière" of Erlanger is also being rehearsed.

Prof. and Mrs. A. J. Goodrich have returned to Paris after a long stay during the summer in Switzerland and Italy.

Wheeler's Success at Worcester.

William Wheeler, the American tenor, opened his season at the Worcester Music Festival two weeks ago. The following press tributes indicate that he met with decided success:

Graciousness pervaded the hall last night, as it seldom does. From the moment the artists bowed acknowledgment to their welcome, artists, chorus, orchestra and audience seemed in perfect harmony. Last night will be a night long to be remembered by music lovers, for it was a night when everybody wanted to give the credit where they thought it ought to go. The artists were Alma Gluck, soprano; Margaret Keyes, contralto; William Wheeler, tenor, and Reinold Werrenrath, baritone. Festival patrons who have attended the performances for many years did not hesitate to pronounce the quartet the finest ever heard at a festival performance. The four voices blended beautifully and the solo work was equally good. Mr. Wheeler, who was a stranger to the Worcester audience, has a clear tenor voice and perfect enunciation. His solo, "Urbs syon aurea," was sung in a manner that showed the fine qualities of his voice and was highly praised on all sides.—Worcester Evening Post, October 3, 1912.

William Wheeler did very creditable work in his solo, "Urbs syon aurea," and displayed a voice of good quality and range.—Worcester Gazette, October 3, 1912.

The soloists deserve cordial praise. Mr. Wheeler made an excellent impression both for his vocal production and the authority of his delivery.—Worcester Telegram, October 3, 1912.

Mr. Wheeler is a very promising young singer with a voice of pure tenor quality and sufficient volume. The tenor is at a slight disadvantage in having to open the second part before the audience is thoroughly composed after the intermission, with his solo, "Urbs syon aurea," but Mr. Wheeler's fresh and agreeable singing quickly caught and held his hearers.—Springfield Republic, October 3, 1912. (Adv.)

Sébald in Paris.

Alexander Sébald, from whose fingers, as a German paper says, "the twenty-four caprices of Paganini flow like water from a fountain," was in Switzerland last summer indulging in his favorite sport of mountain climbing—"exercising his feet instead of his fingers," as he expresses it. Mr. Sébald is to spend this winter in Paris and will be heard in concert and recital, besides making short tours in Germany, England and Spain.

Ora—"With whom are you studying?"

Torio (indignantly)—"I never took a bridge lesson in my life."

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Americans are not a boastful people. They are not given to bragging, nor are they inclined to flaunt their achievements defiantly before the eyes of the world. They do not gloat over successes to the discomfiture of others because it is not a trait of the American nation to be egotistical. Americans have become accustomed to success in trade, commerce, business and art. Americans are like Caesar—we come, we see, we conquer. We reap our laurels and then set forth upon new conquests. There is one characteristic, however, that we possess which stands out prominently: we glory in the honors won by our men and women and are ever ready to render tribute to them. We glory in our wealth, in our crops, in our great expanse of territory, in our liberty, in our railroads, in our navy, in our steamboats, buildings, business, science and art. But above all else, we glory in the names of those who have done things for our country and for our country's advancement and progress. To these we have erected a hall of fame. We are always exalting someone who has aroused in our bosoms national pride.

In the field of art we have been handicapped by a late start as well as by the magnitude of the works of other nations whose art is a thing of centuries. We have had to struggle against great odds, against prejudice, opposition and inexperience. The time has come, however, when we feel that our sons and daughters have finally succeeded in commanding due respect for their talents, their industry, perseverance and product, and therefore deserve the recognition to which they are entitled. In music America has come rapidly to the fore, especially in respect to her singers. In the past score of years native born singers have forced their way ahead until now they hold important positions in opera and on the concert platform. The list of Americans who stand pre-eminently high in music is long. Many of their names are as familiar in Europe as in America. Our singers have encompassed the globe, and today are able to hold their own in any company. We are proud of them and of their achievements. We are glad to do them honor in spite of the fact that an apparent majority appears to be inclined towards things foreign.

Time was when an American had no chance. Time was when no American could cope with the foreign artist. But times have changed. We have been compelled to consider American artists, to hear them and to engage them. American pluck and ability have won in art as in every other phase of human activity. A pertinent example of this is found in the career of Herbert Witherspoon. Here is an artist who has carved his way to the top by the force of his character and the greatness of his talent. If ever there was a man predestined for a lofty artistic career that man is Herbert Witherspoon. He inherited his musical and artistic gifts from his parents, both of whom were musicians, and from them he also drew a deep love of country and that tenacity of spirit which in the true American is a dominant characteristic.

Mr. Witherspoon is a type of the true American artist. Being the son of a prominent Buffalo clergyman, naturally his education was not neglected. After a course in the grammar school he entered Yale University, graduating with honors in the class '95. After which he devoted two years to work in the music department and two years in the art school of that institution. Naturally, his innate tendencies for music developed during this time, and his predilection for singing became a strong factor in guiding him towards his ultimate goal. Having begun the study of singing while at college, he took up the study of the voice as a means to an end with teachers in New York, London, Paris and Berlin. Since his debut in 1897, he has been a conspicuous figure everywhere where music is heard and loved. His concert career up to 1908, when he entered the Metropolitan Opera Company, was one remarkable series of successes, which made him famous on both sides of the Atlantic. It seems strange, in view of such a phenomenal and prosperous career as a concert singer, that against the advice of his friends and the public in general he accepted the offer of the Metropolitan.

But Mr. Witherspoon is not like other men or other singers. He is an artist with a talent so prodigious that he was able to look ahead and see in the field of opera an outlet for his genius and a means whereby he might develop many latent powers. His judgment proved correct. He not only won immediate success, but rapidly rose

to the top until now he is the leading bass of the Metropolitan Opera.

It must not be supposed that Mr. Witherspoon entered upon his new duties unprepared. He was too wise for that. He was convinced that with proper preparation an American singer could get experience and achieve success in his own land. With this in mind he studied stage deportment with Fuchs in Munich and took one hundred and fifty lessons in acting before he assumed his first role. Always an assiduous student and an indefatigable toiler, even while engaged in arduous concert work he was learning the bass parts, both primary and secondary, of the most familiar operas. Thus it was that when he made his debut in opera, he was no novice, and his extraordinary gifts of interpretation quickly found grateful channels in which to move. His work amazed both critic and music lover, and not until it was thoroughly understood how and by what means he was able to do the things he did without stumbling or without exhibiting the least degree of uncertainty did the musical public realize the magnitude of the man's talent and ability.

It is in this respect that Mr. Witherspoon is unique as an artist and stands in a class by himself, for he is the



Photo by Mishkin Studio, New York.

HERBERT WITHERSPOON AS GURNEMANZ
IN "PARSIFAL."

first American man who went from the concert stage directly into opera, without previous European experience, and assumed leading roles. At the start he was only too willing to sing and act anything assigned to him, and unlike the general run of secondary singers who sing secondary parts all their lives and are capable of nothing bigger, Mr. Witherspoon transformed small parts so as to make them appear like big ones, and he infused into everything he undertook such a large amount of vitality and art as to raise every opera in which he took part to an artistic prominence that it might not otherwise have attained. In the ten years he was before the public as a concert singer, Mr. Witherspoon made a brilliant record. It would require a volume to enumerate his many appearances and successes. He was soloist six consecutive times at the Cincinnati Festival, and at the Worcester Festival more times than it is possible to state accurately. He has sung in all the principal oratorios with the most noted oratorio societies and musical clubs from Maine to California, and is a familiar figure at the famous Mendelssohn Choir (Toronto) concerts, at which he has appeared no less than ten times. He has sung at the Norfolk (Conn.) Music Festival nine times in succession.

This season Mr. Witherspoon will fill some important concert engagements prior to the opening of the opera season, as the demand for him is still strong and there are

many places where in past years he was a prime favorite that demand a concert appearance at least once a season.

The first recital will take place on October 15 in Des Moines, Ia., which will be followed by the annual Chicago recital under the direction of F. Wight Neumann, at the Studebaker Theater on October 20, for which the following program of exceptional interest and novelty has been prepared:

Per questa bella mano (separate concert aria)	Mozart
Un ruisseau bien clair (from <i>Les Pelerins de la Macque</i>)	Gluck
Adelaide	Beethoven
Liebesauschen	Schubert
An die Leyer	Schubert
Es treibt mich hin	Schumann
Wer macht dich so krank	Schumann
Wanderlied	Schumann
Ständchen	Brahms
Todessehnen	Brahms
Je ne veux pas autre chose	Widor
Madrigal	Thomé
Vieille Chanson	Bizet
Not with Angels	Rubinstein
O Thou Billowy Harvest Field	Rachmaninoff
List To Me, Rosebud	(Hungarian melody) Korby
Sweet Kate	Elizabethan song, Old English
Old Irish county songs	
I Know Where I'm Goin', She Said	
The Next Market Day	
Réquiem (first time)	S. C. Colburn
The Fool of Thule	Yon

It will be noted from the foregoing scheme that Mr. Witherspoon is a searcher in new fields. The Mozart aria is entirely new and so far as is known will receive its first performance in America on this occasion, as it has only lately been discovered. The Gluck aria, the Schubert and Rubinstein songs are quite out of the ordinary, and the Rachmaninoff song, revolutionary in character, is also new. The traditional melodies were collected in Europe and are in manuscript, while the typical Irish songs are of great antiquity and beauty. Some may take exception to Madame Schumann-Heink's designation of Witherspoon as "the greatest bass in the world," but there is no doubt about his being the most popular lieder singer who visits Chicago. On October 22 he sings in Bloomington, Ill., then he returns East, stopping off at Camden, N. J., to make new records for the Victor Talking Machine Company. November 1 and 2 he will be the soloist in Boston with the Boston Symphony Orchestra, under Dr. Muck, an engagement that reflects much distinction upon him, inasmuch as a bass singer is really afforded an appearance with this orchestra.

At the conclusion of his short concert tour Mr. Witherspoon will take up his duties at the Metropolitan. He has been cast for the part of Sarastro in the revival of the "Magic Flute." In addition to appearing in his old repertory, including such roles as Gurnemanz (which has been characterized as the best interpretation heard in New York), Pogner, Landgraf, King Henry, King Marke, he will this year be heard as Hunding, Hans Sachs and Wotan in "Die Walkure." Mr. Witherspoon will sing in the annual Christmas performances of "The Messiah." His retentive powers are quite as acute as any other phase of his art. He has ready forty operatic roles, one hundred oratorio parts and over six hundred songs. He speaks English, French, German and Italian. In the spring he will appear in the special Wagner concert in Cleveland in conjunction with Olive Fremstad and Carl Jörn. At the conclusion of the season here he will go to England to fill a number of important engagements.

Music critics in Europe and America, without exception, have placed Mr. Witherspoon upon a very high pedestal.

Lucille Miller Taking Autumn Vacation.

Because Lucille Miller, the Pittsburgh soprano, was engaged throughout the summer she is taking a month's vacation this autumn. Before leaving her home for the mountains Miss Miller sang at a special concert for the Knight Templars at the Penwood Club, in Wilkinsburg, Pa. The chairman of the committee sent a letter to Miss Miller's manager in which he particularly praised her singing and the pleasure it afforded the audience.

When Miss Miller returns from her holiday she will fill some concert and oratorio engagements.

Laura E. Morrill at Aeolian Hall.

Laura E. Morrill is established in her new studios in Aeolian Hall, on West Forty-second street, New York, opposite the Public Library. Mrs. Morrill has some splendid voices that will be heard at the musicals during the winter. As THE MUSICAL COURIER previously stated, several of her pupils have been engaged for positions this autumn. Mrs. Morrill is the teacher of Lillia Snelling, contralto of the Metropolitan Opera Company.

NORAH DREWETT

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SIMPSON IN ODESSA.

ODESSA, in August, 1912.

While learning of life or happenings in Odessa, one should first know that it is one of the finest and most agreeable of all the Russian cities. Though situated on a fine bay of the Black Sea, it is almost as flat as any city on the American plains, and like the Western plains cities, it has grain fields extending to the very corporate limits. Hardly two centuries have elapsed since the town was founded, and it would have been still without trees or shade had not the inhabitants given careful attention to planting. When the traveler leaves the southern railway station and goes up into the town, there is a slight incline to the north for about a mile, then one comes suddenly upon a fine view of the sea and the farther edge of the bay, which stretches from the northwest around toward the east. On the recent summer morning when the traveler came upon the scene, a murky atmosphere hung low over the bay and there seemed justification in the appellation of the "Black Sea." But on the same afternoon the air cleared perfectly and there was an impressive view of the calm sea and the clean cut coast lines at the north.

The European or American traveler who reaches Odessa from the Russian interior soon feels himself a long way from home. Here are not only the immediate sea connections for Constantinople, but open cruising to Batum, direct highway to Tiflis and Persia. So are the Holy



IFFSIA (REBECCA) SCHKAROWSKAYA.

Land and the city of Jerusalem less than a thousand miles from Odessa. Over on the neighboring peninsula of the Crimea there are populous communities of uneducated Tartars who understand Turkish better than Russian, and that through the very close relation of the Tartar and Turkish tongues. But there are glimpses of the ancient and Oriental to be had without leaving Odessa. THE MUSICAL COURIER traveler had not been in the place many minutes until his way was blocked by a caravan of seven yoke of white oxen, hauling flour through the streets. To this day an ox caravan proves to be a leisurely procession as it was thousands of years ago. Upon again seeing several yoke of the animals hauling grain through the Odessa streets, the correspondent went to his hotel for a camera, and upon the return, fifteen minutes later, the caravan was resting less than a block from where it was first seen. For ordinary passenger conveyance about the city, Odessa has a good electric system, besides the inexpensive horse cab service which is so plentiful all over Russia.

Odessa has many citizens who have acquired great wealth, yet they have not all fallen into the custom of visiting the fashionable European baths. Instead they build beautiful summer houses out in the cultivated plots at the south and along the sea. There may be some who join the throng late in August and September for a few weeks' stay at the fashionable city of Yalta, on the east coast of the Crimea. For the summer entertainment of those who must or do remain in Odessa, there is the municipal and opera orchestra, which plays every evening at the pavilion in the heart of the city, including a symphony evening at least once a week. Then at the two principal parks along the southern beach there are a number of bands in the employ of the gardens and catering establishments. For the winter giving of opera and drama,

Odessa has the use of one of the most beautiful theaters in the world. It was the traveler's luck to see a rendition of Alexei Tolstoi's drama of "Czar Feodor," in which the



ANTON EICHENWALD.

distinguished guest, Olenin, gave a very great representation of the weak son of Ivan the Terrible.

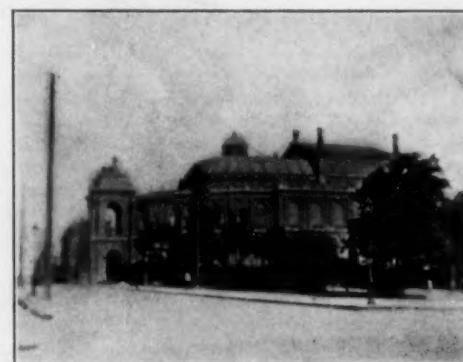
The summer symphony programs of the municipal orchestra under Anton Eichenwald show striking allegiance to the Russian composers. A study of these pavilion programs for the first two months of the season found some thirty Russians and their northern neighbor composers played persistently. Various works received two or more performances. The honors for frequency fell naturally to Tschaikovsky and Rimsky-Korsakow, followed by Rubinstein, Glazounow and Borodin. The Tschaikowsky works played were the first and fifth symphonies, the



A. ARENSKY.

violin concerto, an aria from the "Sorceress" ("Charodeika"), Slavonic march, excerpts from "Pique Dame" and "Eugen Onegin," the "Italian Capriccio" (three times), the symphonic poem "Fatum," the "Nutcracker" suite (twice), the "Schwanentanz" ballet suite and various songs with piano or orchestra. Rimsky-Korsakow was represented by a "Snegorotchka" suite (three times), a suite from the opera "Christmas Night," his "Dubinush-

ki," op. 62 (three times), the Spanish capriccio, excerpts from opera "The Golden Cockerel" (twice), the "Skazka," op. 29, the "Sadko" and "Scheherazade" music, and an entracte from the opera "Czar Saltan." Rimsky-Korsakow was further represented by orchestrations of Moussorgsky's overture to "Chowantchina" and overture to "Boris Godounow." Rubinstein had selections from "Feramors," a waltz caprice, Spanish dance, "Russky and Trepak" and aria from "Maccabeus." Liadov had two hearings of the "Kikimora" sketch, an orchestral picture, op. 62, also "Baba Yaga" and "Tabakerka." Arensky was played in two performances of the variations on a Tschaikowsky theme. There were further Rebikoff's "Waltz of the Roses" and suite from his opera, "The Yule Tree"; N. D. Nicolaieff's symphonic poem, "In Foreign Lands"; Glinka's ballads in Balakirew's orchestration, and two performances each of the "Night in Madrid" fantasia and the overture to "Life for the Czar." Liobomirsky's "Oriental Danse" was his only representation; Glazounow had the orchestral fantasia "Das Meer," op. 28, his "Idylle" and "Reverie Orientale" from op. 14, his Oriental dance, various songs and his orchestration of the Chopin polonaise, op. 40. Wasilenko had here the scene from his suite, "To the Sun"; Beisig a polonaise with incidental solos by five different orchestral instruments; Dargomirshky a "Kosachek" and aria from "Russian and Ludmilla"; Kochetoff the march from his "Arabian" suite. Borodin had an aria and chorus from "Knyaz Igor"; Spendiareff a berceuse and two hearings of his "Pliasovaya"; Akimenko the lyric poem, op. 20; Ippolitoff-Iwanoff "Armenian Rhapsody" and Alsatian ballade; Ilynsky a wiegenlied and suite and "Noor and Anitra"; Rachmaninoff the fantasia, "Utes," op. 7, and aria from "Aleko"; S. Taneeff had two hearings of an entracte from his "Orestes" trilogy; Napravnik



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one hearing of an intermezzo from "Dubrowsky," and Globatch songs with orchestra. Among the northern and Slavonic neighbors were Sibelius with the C major orchestral romance, his "Swan of Tuonella" and "Belshazar" suite; Armas Järnefelt with his orchestral prelude (twice) and berceuse; Johan Halvorsen's "Bojaren Marsch" (twice); Svendsen's "Parisian Carnival," "Zoro-haida" legend and songs for vocal trio; Smetana's overtures to operas "Libusha" and "Der Kuss"; Luigi's Egyptian ballet suite, and Grieg's concerto for piano. Of the other music, Beethoven was represented by two renditions of the first symphony and one giving of the sixth. There were many Wagnerian excerpts and excerpts from the standard French, such as Berlioz, Saint-Saëns, Bizet. The special occasions included entire program evenings of Wagner, Rimsky-Korsakow and Tschaikowsky.

The orchestral variations by the late composer Arensky are fine enough to deserve better acquaintance. Arensky's musical gift was a particularly lyric one, and his practically unknown first symphony heard in Moscow two years ago had intensely lyric episodes with much other material of great interest. The present variations on a Tschaikowsky theme require thirteen minutes to play, the music proceeding continually in melodic lines of the very finest texture. A wild Russian manner is assumed for one of the variations and another bit of brisk play follows the fermata. The work closes quietly after going through interesting harmonic and contrapuntal leadings. Another of the programs heard in Odessa included the Tschaikowsky first symphony, the violin concerto played by Concertmaster Zadri, and songs with piano. The first symphony has some material as good as may be found in any of the composer's later symphonies, and while this work holds together reasonably well, there are a few moments of the

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scherzo in which the inspiration is very light. Zadri played the concerto in beautiful tone and adequate technical skill. Eichenwald conducted well at all times, securing much intensity of play without ever disturbing the tonal balance among the various corps.

Conductor Anton Eichenwald has been for four years first conductor of the Charkow Opera, after having conducted five years at Tiflis. In Charkow he is assisted by the young conductor Alexander Asklanoff. The opera at Charkow is an enterprise of Sergei Akimoff, who has been directing the organization for eight years. The repertory includes four of the operas by Rimsky-Korsakow, two by



AN OX TRAIN IN ODESSA.

Moussorgsky, four by Tschaikowsky (including the great "Mazepa"), and numerous works by Puccini, even including the "Girl of the Golden West," Wagner's "Tannhäuser" and "Lohengrin," d'Albert's "Tiefland" and Humperdinck's "Hänsel and Gretel" are also given. There has been no opera of Richard Strauss, yet "Rosencavalier" may be put on this season. Charkow is a prosperous city in the rich grain belt on the long, straight road from Sebastopol to Moscow. Opera has been given there possibly for thirty years. Among musicians who could be seen in Odessa were the elder Mr. Sastrabsky, who is violinist member of the city orchestra and father of a large musical family, including the gifted pianist, Vera Sastrabskaya, now conducting her own piano school at Ekaterinoslav. A gifted and well-routed cellist son is also member of the orchestra in Odessa. Vera Sastrabskaya and her brother were both for some years at the Leipsic Conservatory, respectively under Carl Wendling and Julius Klengel. Another former Leipsic conservatory graduate, the very young pianist, Rebecca Schkarowskaya, was seen and heard in her home in Odessa. She is continuing study at the St. Petersburg Conservatory under Liapounow, where

she has also come under the friendly eye of Glazounow. In Odessa she played a fine set of variations on a stately theme, also the B flat minor sonata by Glazounow. She has a talented ten-year-old violinist brother studying at the Odessa Conservatory. EUGENE E. SIMPSON.

Carl D. Kinsey a Busy Man.

Carl D. Kinsey, who has been the business manager of the Apollo Musical Club, of Chicago, for seven years, and who has acted in the same capacity for the North Shore Festival Association since its organization two years ago, is known also as one of the best organists in the Middle West.

Mr. Kinsey presides every Sunday at the organ in the First Congregational Church, Oak Park, Ill. When ques-



CARL D. KINSEY,
Business manager of the Chicago Apollo Club.

tioned as to the most agreeable phases of his work Mr. Kinsey replied, "To see the tickets for the performances of the Apollo Club sold out by blocks, as, for instance, for the performance of "Elijah," which will be given by the Apollo Club under the direction of Harrison M. Wild at the Auditorium Theater Sunday afternoon, November 3. I enjoy my work and perhaps to this fact is due my success as business manager of both the Apollo Musical Club and the North Shore Festival—two of the greatest organizations of their kind in the country."

Marie Kaiser in the West.

Marie Kaiser, the young soprano, is filling a number of important engagements in the West this month which have been booked by her manager, Walter Anderson. October 18, she is to give a recital in Kansas City. Other engagements include Topeka, Leavenworth, Emporia, Ft. Scott, etc. Engagements are also pending for Cleveland and Buffalo.

Haggerty-Snell Pupil with Aborn Company.

Zeleh Merrill has been engaged by the Aborn Opera Company to sing the parts of Inez in "Il Trovatore" and Kate in "Madam Butterfly." Miss Merrill is from the South; she has studied with Ida Haggerty-Snell, of New York (her only teacher), for about two years.

Philharmonic Sales.

The New York Philharmonic Society's public sale of season subscription seats for the New York and Brooklyn series, respectively, opened last Monday morning, October 14, at the Carnegie Hall and Brooklyn Academy of Music box offices.

Schelling Coming in December.

Ernest Schelling, the pianist who is returning to this country in December, under the management of the Wolfson Musical Bureau, will make his reappearance in a recital in Carnegie Hall on Friday afternoon, December 6.

Hess at Wells College.

Ludwig Hess has been booked by his manager, Walter Anderson, for a recital at Wells College, Aurora, N. Y., for the first week of November.

"I am writing a set of pieces called 'The Life of a Butterfly.' What shall I call the first piece in the series?" "Caterpillar."

Charles N. Granville Dates.

Charles N. Granville is rapidly booking dates for the coming season. On October 21 he will give a recital at Wilmington, Del., for which three-quarters of the house has been sold. On October 25 he will give a recital at Westfield, N. J., and on November 7 one at the new Aeolian Hall, New York. On November 13 he will give a joint recital with Mischa Elman at Bridgeport, Conn., before the Woman's Club, and on November 29 he will appear as soloist with the Passaic (N. J.) Glee Club, Mortimer Wiske conductor. It is expected that the dates for recitals at Danville, Ky.; Lexington, Ky.; Poughkeepsie,



READING FROM LEFT TO RIGHT: MR. GRANVILLE,
MR. MAUREL AND ALBERT JEANNOTTE.

N. Y., and other places where Mr. Granville is very popular, will be concluded shortly.

Under the guidance of Victor Maurel, Mr. Granville has been making great advances in his art, so that now he stands before the public as one of the most satisfactory baritones on the concert stage. He has a large following and a host of admirers among his personal friends, two of whom were with him when the accompanying photograph was taken. Mr. Granville is on the left, Mr. Maurel in the center, and Albert Jeannotte, director of the Montreal Opera Company, on the right.

Dr. Hugh Schussler as King Henry.

Oscar Saenger received word of the successful appearances of his pupil, Dr. Hugh Schussler, at the Stadt Theater, Troppau, Austria. Besides King Henry, he has sung Landgraf in Tannhäuser, Hunding in "Walküre" and Mephisto in "Faust." Another Saenger artist engaged at the same opera house, Sibyl Conklin, created a sensation with her beautiful singing of Azucena in "Il Trovatore."



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Concord, N. H., Festival
Minneapolis Symphony Orchestra
N. Y. Columbia University Choral Society
Worcester, Mass., Oratorio Society
Brooklyn Oratorio Society (a)
Pittsburgh Mozart Club (a)
Troy Choral Society
Passaic Orpheus Club (a)
Yonkers Choral Society
New York Arion Society
New York Rubinstein Club (a)
Buffalo Guido Chorus
St. Paul Choral Society
Syracuse Arts Club
Ft. Wayne Apollo Club
Providence Arion Society
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WILLIAM WHEELER **TENOR**
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Hudson-Alexander Wins Worcester.

Caroline Hudson-Alexander, one of the soloists at the recent Worcester Music Festival, won universal favor and established herself more strongly than ever. Other dates for the season include concerts in Defiance, Ohio, December 4; Cleveland, on December 5; Clearfield, Pa., December 9; Providence, R. I., December 17; with the Boston St. Cecilia Society on December 19 (second engagement); in Springfield, Mass., January 15, and with the Handel and Haydn Society of Boston (second engagement), February 9.

Some press notices are appended:

The title role was sung by Caroline Hudson-Alexander, a soprano new to Worcester festival audiences, though she is often heard with New York choral organizations. She has an exceedingly beautiful voice, smooth and rich, and was in every way satisfactory in her part. To her fell much of the best of the solo music, "O Fret Not Thyself Because of the Wicked," with its splendid climax, the duet with the contralto and the great duet with the baritone in the last part.—Evening Gazette, October 4, 1912.

Mrs. Alexander was all that could be desired as Ruth. She has an exquisite soprano voice of great power and significance. She displays great ease, power and brilliancy in her singing, and her first festival appearance was a great success. Mrs. Alexander had an extremely difficult role to sing, and the manner in which she sustained the high A flat in one passage was remarkable. Her voice



CAROLINE HUDSON-ALEXANDER.

is rich and warm, and she made an admirable Ruth. Mrs. Alexander has proved one of the decided successes of the festival, and she will no doubt often be heard here in the future.—Worcester Evening Post.

Mrs. Hudson-Alexander was admirable in the music of Ruth. Her voice is of exquisite purity. She uses it with musical intelligence and taste. She knows how to breathe and how to deliver text effectively. She is happy in lyric music, but last night she made dramatic moments authoritative and convincing.—Worcester Daily Telegram.

Much of the success must be credited to the two singers on whom the brunt of the work falls, Madame Homer and Mrs. Alexander.

Mrs. Hudson-Alexander has had less experience, nor is she primarily dramatic, but her voice has a luscious warmth and richness which accomplished the same end. It is curious how reluctant criticism has been to recognize the dramatic value of a beautiful tone. The festival has been fortunate in having in one year two such sopranos, both appearing for the first time, as Mrs. Hudson-Alexander and Miss Gluck. Both singers are barely in their prime and both have voices of exceptional natural purity and charm. Mrs. Alexander, who was formerly of Cleveland, has developed greatly since she made her professional debut. Her voice, always exquisite, has gained in power and significance, and the high A flat on page 50 of the text she sustained with really remarkable ease, power and brilliance.—Springfield (Mass.) Daily Republican.

Mrs. Hudson-Alexander was also well cast for her part. She sang with ease of emission and beauty of tone and rose to the climactic points which have the essence of the drama in them.—Boston Globe.

(Adv.)

Programs for Tennessee Clubs.

Prudence Simpson Dresser, chairman of the music department of the Tennessee Federation of Women's Clubs, has prepared thirteen comprehensive programs for study this year. The first program is devoted to Oriental, ancient and early Christian music. Every school of music is to be considered by the clubs, and the various instruments, as well as all noted composers, are to be studied. Mrs. Dresser has also compiled a list of books of music that she deems helpful to those who wish to extend their research.

The committee members working with Mrs. Dresser are: Mrs. William A. Knabe, of Knoxville; Mrs. Joseph

M. St. John, of Jackson; Mrs. E. B. Douglass, of Memphis; Mrs. Steen-Garratt, of Chattanooga, and Mrs. M. S. Lebeck, of Nashville. Mrs. Dresser is also a resident of Nashville.

The officers of the Tennessee Federation of Women's Clubs are: President, Mrs. A. B. Cooke, of Nashville; vice president at large, Mrs. B. T. Howard, of Chattanooga; recording secretary, Mrs. W. S. Harkness, of Jellico; corresponding secretary, Sarah Scoggins, of Nashville; treasurer, Virginia M. Gardner, of Martin; auditor, Mrs. E. E. Eslick, of Pulaski; general Federation secretary, Mrs. S. S. Crockett, of Nashville; press correspondent, Libbie Morrow, of Nashville.

MUSIC IN OREGON.

PORTLAND, Ore., October 6, 1912.

Last Tuesday evening Riccardo Martin, the eminent tenor, and Rudolph Ganz, the noted pianist, appeared before an immense audience in the Heilig Theater. The house was filled, the musical and fashionable element of the city being fully represented. Both artists received an ovation. Lima O'Brien, of St. Paul, Minn., was accompanist. The concert was given under the local direction of Lois Steers-Wynn Coman.



An ambitious program was sung in the grand ballroom of the Hotel Multnomah recently by Leo Charles Sparks, of Dresden, Germany. A few of his own compositions were heard. E. E. Courser was at the piano. Mr. Sparks has been spending his vacation in Oregon and Washington.



Dr. Emil Enna, pianist, and Agnes Ford, violinist, gave a recital in the Westminster Presbyterian Church on September 27. The program opened with a sonata in D minor, composed and played by Dr. Enna. Some of August Enna's works were given.



Stanford's "Irish" symphony will be played by the Portland Symphony Orchestra at the opening of the symphony season, October 27.



Frances Pelton-Jones, harpsichordist, is visiting relatives here and will give a recital on October 18.



Alice Genevieve Smith, the distinguished harpist, of Chicago, is sojourning in Portland.



J. A. Finley has been appointed director of the Oratorio Singing Society, a new organization.

JOHN R. OATMAN.

Lachmund Conservatory Faculty Concert.

Tuesday evening next, October 22, is the date set for the first faculty concert of the Lachmund Conservatory of Music, Lewis M. Hubbard, director, at 132 West Eighty-fifth street, New York. Unusual interest attaches to this concert, for it marks the metropolitan debut of Mr. Hubbard, who was a Liszt pupil in the eighties, and who plays on this occasion the Chopin-Nicodé "Concert Allegro," accompanied by second piano and strings. Following is the data relating to this concert, for which a general invitation is extended. Cards of admission are not needed:

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Piano—Lewis M. Hubbard.

Voice—Davol Sanders.

Voice—Rita Revenaugh Wolfe.

Assisting in the accompaniment to the Concert-Allegro:

Piano—Winnifred Richardson.

First violin—Davol Sanders.

Second violin—Charles N. Drake.

Violoncello—Canute Pauline.

PROGRAM

Violin and piano—Sonata (Repertoire Sevcik) Alois Jiranek

Bemberg

Voice—La Fé aux Chansons Wagner-Wilhemj

Rapsodia Piemontese Sinigaglia

Piano and orchestra, piano—Concert-Allegro Chopin-Nicodé

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Rapsodia Piemontese Sinigaglia

Piano and orchestra, piano—Concert-Allegro Chopin-Nicodé

PROGRAM

Violin and piano—Sonata (Repertoire Sevcik) Alois Jiranek

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CINCINNATI

9 The Westmoreland, Mason Street, Mt. Auburn,
Phone, Avon 2923-R.
CINCINNATI, Ohio, October 12, 1912.

The formal concert season of the Cincinnati Conservatory of Music will open on October 31 with an evening of ensemble music by the following artists: Theodore Bohlmann, pianist; Bernard Sturm and Max Schulz, violinists, and Julius Sturm, cellist. Mr. Bohlmann, a thorough musician, to whom this city owes its acquaintance with some of the greatest novelties in chamber music, has decided to devote the first concert to the playing of Brahms' music. The sonata in G major for piano and violin opens the program. The sonata has poetic inspiration in the slow movement and part of the finale is built on a posthumous Brahms' song, "The Rain Song." At the conclusion of the finale the radiance of the sun after the rain is indicated joyously. The Brahms G minor quartet for piano and strings is an interesting study of the manner in which Brahms treated the Hungarian melodies. Liszt preserves and accentuates the strong gypsy color of the Hungarian music, while Brahms, particularly in the G minor quartet, adapted it to European ideals. John Hoffman, the tenor, will sing a group of Brahms songs to the accompaniment of George Leighton. Mr. Hoffmann's selections will be "Wie bist du meine Königin," op. 32; "Nachtigall," op. 97; "Vergebliebenes Standchen," op. 84; "Lerchengesang," op. 70; "Meine Liebe ist grün," op. 63.

Pier Adolfo Tirindelli will present his pupil, Edwin Ideler, violinist, in recital on October 20, with Walter Chapman, Mr. Bohlmann's gifted pupil, at the piano. The program, quite serious in character, includes Paganini concerto (Wilhelmi edition), and "Devil's Trill," by Tartini, with the Kreisler cadenza. Also a group of Mr. Tirindelli's compositions, "Songs for Violin," written during the summer vacation and dedicated to the young violinist, will be found singularly attractive.

Alma Betscher, another one of the brilliant talents of the Cincinnati Conservatory of Music, will be presented in a recital October 19. Miss Betscher, with an excellent technical equipment, whose playing is masterful, will be heard in the following program: "Variations on a Theme by Paganini," A minor (book II), Brahms; "Twelve Symphonic Etudes," C sharp minor, Schumann; sonata, op. 53, B flat minor ("Allegro brioso"), Schytte; "The Lark," Balakirev; "Cache-Cache," Enrico Bossi; scherzo, F sharp major, d'Albert; "Islamey" (Fantasie Oriental), Balakirew.

The subscription series of evening concerts at the College of Music will open October 20 with a piano recital by F. J. Hoffmann. The plans for this series are very interesting. A pianist will appear with the string quartet at each concert. Johannes Miersch, head of the violin department, will be heard in two evenings of sonatas. The violin and piano will alternate in prominence on these evenings, the whole series forming a very valuable and enjoyable method of hearing the best music performed by competent artists. Two faculty concerts with complete orchestra, under the direction of Albino Gorno, should repeat former successes, and many will remember with delight the high order of musicianship which prevailed at these concerts last season. The College Orchestra will again be augmented with professional players, as many as are necessary for the accomplishment of the work to be undertaken. The solo numbers will be given by the best artists in the faculty, Romeo Gorno, Adele Westfield, Ignatz Argiewicz, Louise Church, Lillian Kreimer, Johannes Miersch and others. A song recital by Giacinto Gorno, the well known Italian baritone, assisted by Romeo Gorno, pianist, will be included. Another popular announcement is an evening of readings by Joseph O'Meara.

The informal recital given by the College of Music for the visiting delegates of the International Chamber of Commerce at the Business Men's Club proved one of the most attractive entertainments offered the visitors. The soloists were Alma Beck, Walter Vaughn and Leo Ullrich with Betty Gould as accompanist. The musicians were given a great ovation.

The coming concert of Alma Gluck at Emery Auditorium is creating a great deal of interest. Her youth and beauty, combined with sincere musicianship and delightful interpretation, make her an attraction of unusual merit.

Louis Victor Saar, the well known composer, has just been informed that the Mozart Society of New York is to perform one of his choruses under the direction of Arthur Claassen at its first concert. The society will sing

Mr. Saar's "Ave Maria," with John McCormack and Ysaye, the solo artists. The work has been performed locally under the direction of the composer and will be remembered as one of exceeding charm as well as sincere musical value.

Julia Culp has been engaged as soloist with the Cincinnati Symphony Orchestra for the concerts of February 14 and 15. This is the one date not filled when the folders were sent out. So far no one has been engaged to fill the dates left vacant by the illness of Gisela Weber, December 20 and 21. Rehearsals of the orchestra begin November 10, when Dr. Ernst Kunwald will begin his work in Cincinnati by getting acquainted with the orchestra. Dr. Kunwald and his wife, who was a singer and gave up a promising career for marriage, will arrive the first week in November.

JESSIE PARTON TYREE.

WOMEN FOR OPERA IN ENGLISH.

(Hartford (Conn.) Daily Times, October 5, 1912.)

Alice Nielsen, the American prima donna, who advocates opera in English, is merely following in a degree the footsteps of Eleanor Everest Freer, who has for ten years worked for and advocated vocal music in the vernacular, as a necessary step toward the progress of musical art in America and England—the only countries where the vernacular is almost totally neglected in the concert and operatic field. "An injustice," says Mrs. Freer, "to the composer, the poet and the public. Master works become international. New works must first become known in the country of their birth."

Mrs. Freer now lives in Chicago, which has been her home since her marriage in 1891, barring seven years spent with her family in Leipzig, Germany. She is a daughter of Cornelius Everest and Ellen Amelia Clark Everest, of Philadelphia, and a niece of Abel Clark, who in the '40's was editor of the Hartford Courant. She is a cousin of William B. Clark, president of the Aetna Insurance Company, of this city, and also a cousin of Dr. Morris Hathaway, of Hartford, on her late father's side.

Music News says that Eleanor Everest Freer inherited her talent from her father, Cornelius Everest, a noted theorist in Philadelphia. Later she studied with Mathilde Marchesi (voice), Benjamin Godard (diction) and Bernhard Ziehn (theory). At four years of age they might have made a prodigy of her, but the parents preferred to have her finish her school work, and then at eighteen she went with a friend of her mother (who took her niece, Frances Johnston, of Washington, D. C., and daughter, Marie Decca, likewise with her) to Paris for three years' study.

For a number of years after her marriage Mrs. Freer dropped all thought of serious work until her home duties permitted the time necessary for serious study. She began with the world renowned theorist, Bernhard Ziehn, of Chicago. Mrs. Freer's work began with the piano, but feeling English should be sung in English-speaking countries, as was the case when music flourished in England—she soon drifted into vocal music, in songs and part songs—setting some 130 of the most beautiful English and American lyrics to music.

A New York critic (F. W. Riesberg, of THE MUSICAL COURIER) last winter wrote of some songs given in public: "The Freer songs displayed the extraordinary gifts of this composer in fresh light. 'Sweet and Twenty,' one of Madame Gadski's recent successes, is simplicity itself, contravening the idea that E. E. Freer cannot write simple melody in square cut rhythm. 'She Is Not Fair to Outward View' is singable and pretty throughout. 'The Old Boatman,' one of David Bispham's successes, touches the folk negro spirit and made a real hit. 'Who Has Robbed the Ocean Cave?' is Schubert-like in melody and construction, and a distinguishing element of every song is its piano part, so well suited to the instrument. Had Mrs. Freer willed, she could have become a great composer of piano music; that is evident, for all she writes is extremely pianistic (what the Germans call 'Klavier-mässig'). Instead, she has concentrated her energies on setting standard English poetry to music—an immense undertaking—of which over 100 have already appeared in songs and part songs."

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THE SCRAPE AND BLARE OF REHEARSAL ARE O'er ALL THE LAND.

FOOTBALL, CHRYSANTHEMUMS, HOCKEY, DOG SHOWS AND GRAND OPERA ALL COME TOGETHER.

THE NEW YORK TRIBUNE ADVERTISES THAT IT HAS "THE BEST SPORTING PAGE." Evidently it does not seem to be as much impressed with its music page.

BOSTON'S SYMPHONY ORCHESTRA BEGAN ITS NEW SEASON FITTINGLY LAST WEEK WITH A CHANGE OF CONDUCTORS, DR. KARL MUCK REPLACING MAX FIEDLER IN THE DIRECTORIAL STAND. THE DATE OF THE CONCERTS, OCTOBER 11 AND 12, MARKED ALSO THE DEBUT IN PHILADELPHIA OF THE NEW SYMPHONY CONDUCTOR THERE, LEOPOLD STOKOWSKI. THE THIRD OF THE ORCHESTRAL SHIFTS WILL OCCUR NOVEMBER 15 AND 16, WHEN DR. ERNST KUNWALD WILL BEGIN HIS DUTIES AS CINCINNATI'S CONDUCTOR.

FROM TORONTO COMES THE WAIL THAT THE EAGERLY AWAITED MUSICAL COURIER DOES NOT ARRIVE BEFORE SATURDAY MORNING. WE ARE SORRY THAT OUR CANADIAN FRIENDS SHOULD BE KEPT SO LONG IN SUSPENSE, BUT AS THE POST OFFICE IS NOT UNDER OUR CONTROL WE CANNOT EXPLAIN WHY A NEWSPAPER MAILED IN NEW YORK ON TUESDAY NIGHT SHOULD TAKE SO LONG IN FINDING ITS WAY TO THE SHORES OF LAKE ONTARIO. PERHAPS THE CUSTOM HOUSE OFFICIALS SIT UP NIGHTS READING IT. THEY MIGHT DO WORSE!

NAHAN FRANKO, ACCOMPLISHED AND VERSATILE CONDUCTOR, LED THE TORONTO MUSIC FESTIVAL LAST WEEK AND SCORED A SUCCESS, WHICH IS TOLD ABOUT IN ANOTHER COLUMN OF THE MUSICAL COURIER. ONE FACT IN PARTICULAR STOOD OUT IN THE WORK OF NAHAN FRANKO, AND THAT IS, HIS FAMILIARITY WITH ALL THE SCORES HE INTERPRETED. HE LED THEM FROM MEMORY AND THROUGH HIS ACCURATE KNOWLEDGE OF THEM, BASED ON MANY PERFORMANCES, WAS ENABLED TO ACHIEVE RESULTS AT REHEARSAL WHICH SAVED INCALCULABLE TIME AND TROUBLE FOR THE SOLOISTS, THE COMMITTEE AND EVERY ONE ELSE CONCERNED.

ANDREAS DIPPET MAKES KNOWN HIS NEW YORK PLANS FOR THE PHILADELPHIA-CHICAGO OPERA COMPANY. THEIR FIRST APPEARANCE HERE WILL BE AT THE METROPOLITAN, WHEN THOMAS' "HAMLET" IS TO BE PRESENTED, WITH TITTA RUFFO IN THE TITLE ROLE. FOUR FURTHER PERFORMANCES COMPLETE THE DIPPET SCHEME: KIENZL'S "KUHREIGEN," FEBRUARY 4, 1913; ERLANGER'S "NOËL," AND DR. ROCHLITER'S "MARIETTA," AS A DOUBLE BILL, FEBRUARY 11; "LOUISE," FEBRUARY 18; AND "THAÏS," FEBRUARY 25. ZANDONAI'S "CONCHITA" MAY BE SUBSTITUTED FOR ONE OF THE WORKS AFOREMENTIONED. CLEOFONTE CAMPANINI WILL BE THE CONDUCTOR.

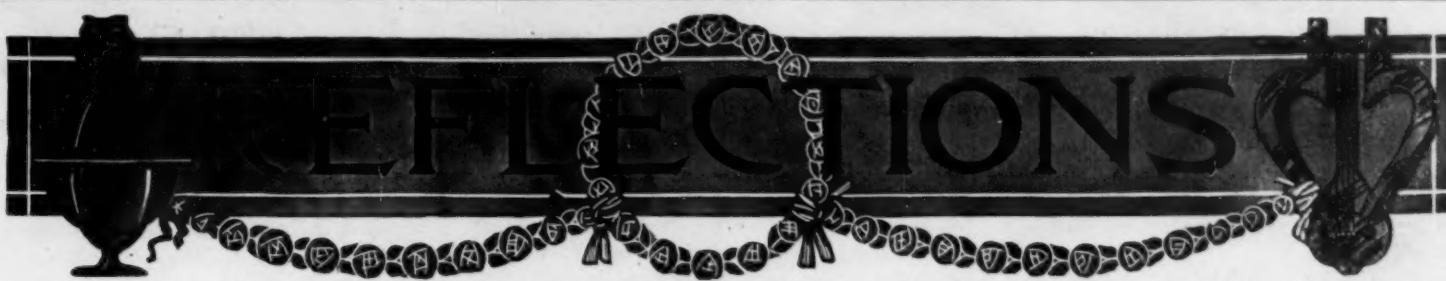
AT THE FIRST PAIR OF REGULAR PHILHARMONIC CONCERTS, NOVEMBER 14 AND 15, MISCHA ELMAN IS TO BE SOLOIST, AND AT THE OPENING OF THE SUNDAY AFTERNOON SERIES, NOVEMBER 17, JOHN MCCORMACK WILL BE THE SOLO ATTRACTION. OTHER PHILHARMONIC PLANS INCLUDE FIVE SUNDAY AFTERNOON CONCERTS IN THE BROOKLYN ACADEMY OF MUSIC, NOVEMBER 24, DECEMBER 15, JANUARY 19, FEBRUARY 16, AND MARCH 16; AND A SERIES OF THREE SUBSCRIPTION CONCERTS EACH, IN BALTIMORE (NOVEMBER 25, JANUARY 20 AND MARCH 10), WASHINGTON (NOVEMBER 26, JANUARY 21 AND MARCH 11), AND RICHMOND (NOVEMBER 27, JANUARY 22 AND MARCH 12). THE SOLOISTS IN BROOKLYN INCLUDE MISCHA ELMAN, MADAME SCHUMANN-HEINK, TINA LERNER, AND EDMOND CLEMENT. A WAGNER PROGRAM IS ONE OF THOSE PLANNED FOR THE BOROUGH ACROSS THE RIVER. FURTHER OUT-OF-TOWN APPEARANCES OF THE PHILHARMONIC SOCIETY BRING THE TOTAL UP TO THIRTY-EIGHT, COVERING CITIES IN THE EASTERN STATES, CANADA, AND THE MIDDLE WEST. PRIOR TO THE OPENING OF THE REGULAR SEASON IN NEW YORK, THE ORCHESTRA IS BOOKED FOR CONCERTS IN PROVIDENCE, NOVEMBER

7; HOLYOKE, NOVEMBER 8; NEW HAVEN, NOVEMBER 9, AND BOSTON, NOVEMBER 10. THE CONDUCTOR, JOSEF STRANSKY, SAILED FROM BREMEN FOR NEW YORK YESTERDAY, OCTOBER 15. REHEARSALS WILL BEGIN AT CARNEGIE HALL OCTOBER 24. FELIX F. LEIFELS IS THE MANAGER OF THE ORGANIZATION, AND UNDER HIS KEEN AND SYMPATHETIC SUPERVISION (FOR HE UNITES WITHIN HIMSELF THAT RARE COMBINATION OF BUSINESS MAN AND MUSICIAN), THE PHILHARMONIC SOCIETY SHOULD ENJOY A SEASON ABUNDANT IN ARTISTIC AND FINANCIAL REWARD.

MONDAY, OCTOBER 14, MARKED THE OFFICIAL OPENING OF THE NEW AEOLIAN BUILDING IN FORTY-SECOND STREET, FACING BRYANT PARK, AND VERY SHORTLY THE AEOLIAN CONCERT AUDITORIUM, TO BE KNOWN AS AEOLIAN HALL, WILL BE INAUGURATED AND DEDICATED TO MUSICAL PERFORMANCES. IN ADVERTISING THE COMPLETION OF ITS NEW EDIFICE, THE AEOLIAN COMPANY MADE THE FOLLOWING DIGNIFIED ANNOUNCEMENT IN ALL THE LOCAL PAPERS LAST SUNDAY: "THIS GREAT BUILDING, WHICH, IN THE SHEER MAGNITUDE OF ITS PROPORTIONS, IN ITS BEAUTY AND ITS COMPLETENESS, SURPASSES ANY STRUCTURE OF ITS KIND IN THE WORLD, WAS MADE POSSIBLE BY THE PATRONAGE AND LOYAL SUPPORT OF THE MUSICAL PUBLIC OF NEW YORK. IT IS, THEREFORE, TO THE MUSIC LOVERS OF THIS GREAT CITY THAT IT IS FITTINGLY AND RESPECTFULLY DEDICATED."

H. E. KREHBIEL NO LONGER IS THE PROGRAM ANNOTATOR OF THE NEW YORK PHILHARMONIC SOCIETY. THAT ORGANIZATION HAS SELECTED INSTEAD W. H. HUMISTON, A WELL KNOWN NEW YORK MUSICIAN OF SCHOLARLY ATTAINMENTS. THE MUSICAL COURIER LONG HAS BEEN POINTING OUT THE PECCULAR CONDITION ARISING IN THE PUBLIC MIND THROUGH THE FACT THAT THE PHILHARMONIC SOCIETY HAD IN ITS PAID EMPLOY A CRITIC OF ONE OF THE NEW YORK DAILIES WHOSE DUTY IT WAS TO WRITE "ANNOTATIONS" (OFTEN USED AS ADVANCE NOTICES) FOR THE ORCHESTRA, AND AT THE SAME TIME TO PEN, IN HIS PAPER, REVIEWS OF THE CONCERTS GIVEN BY THAT ORGANIZATION. EVIDENTLY THE PHILHARMONIC SOCIETY AGREES WITH THE MUSICAL COURIER AND NOW HAS TAKEN A STEP THAT WILL FIND FAVOR IN THE EYES OF ITS LOYAL PATRONS AND ALL FAIR MINDED MUSICIANS WHO HONOR THE IDEALS AND ETHICS OF THEIR PROFESSION.

DIVORCE PROCEEDINGS WERE BEGUN NOT VERY LONG AGO BETWEEN MONSIEUR AND MADAME TIARKO RICHEPIN. RICHEPIN, WHO IS, WE BELIEVE, THE SON OF THE FAMOUS JEAN RICHEPIN, AUTHOR (AMONG OTHER GREAT WORKS) OF "LE CHEMINÉAU," WHICH HAS BEEN SO SUCCESSFULLY SET TO MUSIC BY XAVIER LEROUX, IS A COMPOSER, AND HAS A WORK AWAITING PERFORMANCE AT THE PARIS OPERA COMIQUE, A WORK OF WHICH MENTION HAS ALREADY BEEN MADE IN THESE COLUMNS, ENTITLED "LA PETITE MARCHANDE D'ALLUNETTES." THE LIBRETTO WAS WRITTEN BY MADAME ROSEMONDE GÉRARD AND MAURICE ROSTAND. THE CURIOUS THING ABOUT THIS DIVORCE SUIT IS THAT MADAME RICHEPIN, WHO WAS MADEMOISELLE SAUZE, DEMANDS HALF OF THE ROYALTIES RECEIVED FROM THE MUSICAL COMPOSITIONS OF HER HUSBAND. IT WOULD BE INTERESTING TO KNOW THE BASIS OF THIS DEMAND. DOES SHE CONSIDER THAT SHE HAS A RIGHT TO THOSE ROYALTIES BECAUSE SHE WAS HER HUSBAND'S INSPIRATION? OR DID SHE ACTUALLY HELP HIM WITH HIS WORK? WHATEVER THE DECISION OF THE COURT IN THIS CASE, IT MUST BE OF INTEREST TO COMPOSERS. FOR JUST THINK WHAT IT WOULD MEAN IF MADAME RICHEPIN WERE GRANTED THESE ROYALTIES BECAUSE SHE WAS HER HUSBAND'S INSPIRATION! WERE THIS ONCE ESTABLISHED AS A LEGAL PRECEDENT, WHAT WOULD OUR POOR COMPOSERS LIVE ON? THEIR WHOLE EARNINGS WOULD SURELY BE GOBBLED UP BY THEIR VARIOUS "INSPIRATIONS." THEY WOULD NEVER BE OUT OF THE LAW COURTS. THEIR "INSPIRATIONS" ULTIMATELY WOULD HAVE TO SUE EACH OTHER TO SHOW JUST WHAT PROPORTION OF THESE INSPIRATION ROYALTIES BELONGED TO EACH. THERE WOULD BE A PULLING OF HAIR AND A GNASHING OF TEETH. BUT WHERE WOULD THE POOR COMPOSER BE? SURELY, WHATEVER THE ULTIMATE DIVISION OF THE ROYALTIES, HE WOULD GET NONE OF THEM.



BY THE EDITOR.

PARIS, October 4, 1912.

This article is expected to appear in THE MUSICAL COURIER on October 16, and therefore I can state that tomorrow, October 17, will be the sixty-third year since Frederic Chopin died here in Paris at No. 12, Place Vendome. With each year the works of Chopin attain greater importance, and by a kind of an inverse ratio the number of interpreters become less. Of all the pianists that play publicly, a very few only give us the essence of Chopin; they play the notes, they play the compositions even, but the spiritual and the poetic contents fade away before they are delivered to us. Chopin is no speciality, as many piano teachers seem to impress their pupils with; Chopin is music, the real music, and the notes are merely the means toward an end. Chopin is only a speciality if music is a speciality. As to giving lessons on Chopin, I believe that utterly useless and impossible; a person who is not endowed with the spirit of music, elementarily, cannot do anything with Chopin, notwithstanding all ambidexterity and finish of technic.

■ ■ ■

Vladimir de Pachmann has decided to reside in Paris hereafter permanently, and has leased an apartment in the section of the Parc Monceau. After the divorce of Madame de Pachmann, who was known as Maggie Oakey, she came to Paris with her five children, two sons and three daughters, and was married to M. Labori, the celebrated Dreyfuss advocate, and one of the leading attorneys of France, but Vladimir de Pachmann continued his interest in his children and always saw to it that their education came to some extent under his supervision. His oldest son, now twenty-six, is already established as a lawyer in Paris, and is in the office of M. Labori. His second son is a composer and a student of the National Conservatoire, very talented and with prospects ahead of making his work interesting. Madame Labori, formerly Mrs. de Pachmann, was a pupil of Vladimir de Pachmann, and played publicly in Europe; she is a pianist of very rare attainments and a musician, and has just completed a piano concerto. The situation is interesting from the fact that the musical and legal combination dissolves itself under a pleasant social arrangement, as there is good feeling all around, and M. de Pachmann has the satisfaction of being near his children whenever there is an opportunity for them to meet him.

■ ■ ■

M. Camille Saint-Saëns has just returned to Paris after a pleasant visit among friends in Switzerland and Germany.

■ ■ ■

The friends of Massenet have now concluded that a monument is to be erected for him in some appropriate place, and subscription blanks have been presented among admirers of the late composer, whose estate will produce more than the estate of any other musical composer, except Verdi. On the basis of the income which his family is expected to derive from it, it will represent a capitalization of several million dollars.

■ ■ ■

C. Villiers Stanford, the eminent English composer, who has been for forty years the organist of the Trinity College at Cambridge, a few days ago

celebrated his sixtieth birthday. Many friends of Mr. Stanford in Paris, who were not aware of his birthday, will be pleased to know that he is in the best of health.

■ ■ ■

During his last visit in Paris, Dr. William C. Carl was a guest at the residence of the Guilman family; he is considered one of the members of the family. No one has done more for the perpetuation of the late M. Guilman's fame than Dr. Carl, and this is generally recognized in musical circles here.

■ ■ ■

The new Theater des Champs Elysees, in the Avenue de Montaigne, which will probably be opened about April for the spring season, will present for the first performance Berlioz's opera, "Benvenuto Cellini," and, following the precedence of the late Hans von Buelow, will have the overture "Carnaval Romain" introduced before the second act. M. Astruc, who will have control of the theater, has decided that, if it is possible, this work shall inaugurate his establishment. Novel features will be introduced in the way of the ballet, and the artists are in course of selection now. In addition to many features of this theater interesting to musical people, it can be stated that it will have a permanent orchestra and that symphony concerts will be given. The conductors and other officials have not yet been announced. The performances of "Benvenuto Cellini" by Hans von Buelow in Hanover, twenty odd years ago, were considered among the most artistic events of that period. It was he who first introduced the "Carnaval Romain" before the second act.

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Seats have been ordered by thirty to forty Parisian musical people for the first performance of "Ariadne auf Naxos," Strauss' new opera, which is to be given in Stuttgart. At the premiere of "Rosenkavalier" in Dresden in January, 1911, there was quite a galaxy of Parisians, who traveled there for the purpose of attending the performance. The next premiere of Strauss will be in this city. There is no reason whatever why Paris should not be made to contribute its experience and knowledge of stage craft to the introduction of other than French compositions. The new house, the Theater des Champs Elysees, being under M. Astruc's control, it is probable that things of this kind, that is, foreign premieres, will take place in that house.

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London Concert Hall.

A new concert hall is to be erected in Regent street, London, on the site now occupied by the Quinlan Musical Agency and adjoining buildings, and it will therefore be right near Queen's Hall. It will seat about 1,500, having a capacity of about the medium between the Queen's Hall capacity and that of Aeolian Hall. It is said that the enterprise is being backed by Mr. Ascherberg, of the firm Ascherberg, Hopwood & Crew. Mr. Ascherberg has always had the desire of being identified with a concert hall in London.

This item is furnished to me by our London office and has not up to date been published anywhere, so far as this paper is aware. It is therefore a news item, but the probabilities are that it will be published in one of the London daily papers

before this item goes to press, and my object in writing this is to explain something to the readers of this paper.

Weekly papers are not published for the purpose of issuing news in the sense of the news that is published in daily papers, and which is derived from the news bureaus and from the official documents and records. For instance, the news of this concert hall in London would reach the daily papers at once, as soon as the transfer of the real estate is made in the Record Office. Weekly papers have no representatives in the Record Offices all over the world, in which the records of real estate transfers take place, and therefore could not have the news on that subject ahead of the dailies, and this applies also to the police records, where accidents, crimes, fires and such proceedings are picked up regularly, every hour, for the newspapers, by their representatives or agents.

Now, something else besides this explanation of the inutility of attempting to publish news in weekly papers, in competition with daily papers. Suppose we get an item of original news in our office in New York, or anywhere in one of our branches, on Tuesday morning, when our last forms close and when the edition for the city delivery is virtually finished, just awaiting the last information of Tuesday morning. Suppose we get this news. Our paper is on the newsstands in New York on Wednesday morning, but this same news would get into the Tuesday daily evening papers, because we assume that if an item of news comes to us, it also goes to others in the publishing line, as we do not belong to a tribe of inflated publishing tools who believe that the information can come to them exclusively; when it comes to us it is not exclusive any more; it is only exclusive before it reaches us or anybody else, and therefore, that news item, which we can, by alertness or accident, print on Tuesday morning, early before we close our city edition, will probably be in the Tuesday daily evening papers, but absolutely in the Wednesday morning daily papers, simultaneously with us in New York on Wednesday morning.

Now, let me furthermore explain something that may be of interest to the readers of this paper. Let us take it for granted that we do publish on Wednesday an exclusive news item, which appears in no other paper in the world, except only on that Wednesday morning when we appear, according to schedule. What of that? It would only be news for New York and vicinity, because this is a weekly paper, and like all weekly papers, its readers in the city in which it is published would have that news item, as it would appear in the dailies that morning, but in Philadelphia they would not have it till the evening, and in Boston and in Pittsburgh they would not have it till the next day, when THE MUSICAL COURIER reaches those cities, and in the meantime, if it is an important item, the daily papers would have published it on Wednesday afternoon, and telegraphed it out to all the other dailies, through the News Associations, and without any credit to this paper; they would assume that it is a news item anyway and would only give the credit to this or any other weekly paper if they were in doubt and had no time to verify the statement, and they would then only credit us or any other weekly paper in order to throw the odium of

the error, if there is one, back upon the weekly paper. When they confirm the news of the weekly and find it is true, they publish it without credit to the weekly.

This explains why it is unnecessary for this paper to make any efforts to secure news which is apt to get into the daily press, because a weekly paper cannot compete with the daily press on matters of news—self evidently.

Now I am going to explain another little affair. Suppose an interview is published in the Chicago papers with Mr. Dippel, in which Mr. Dippel tells the things which he likes to state and which he has already prepared in typewritten form for the daily press, as is the custom. In our days, interviews are not by the daily press, but are by the interviewed, who interviews himself in typewritten form and then sends it to the daily press. Mr. Dippel then has his interview in the Chicago papers, and that interview is sent on and published in New York, and in the Boston papers, and everybody who reads has read that interview, which appears on Sunday morning everywhere, and then THE MUSICAL COURIER appears on Wednesday morning, three days later, by which time everybody has forgotten the interview, as it is a past affair, dead forever, like all the interviews. I would like to know what object there would be for this paper to reprint that interview that everybody has already read and forgotten. Our readers in Cleveland have read it, and it cannot possibly interest our readers in Lima, or Kalamazoo, or Columbia, Mo., or Ogden, and the probability is that the Oklahoma papers will have it. What object is there, therefore, for a weekly paper like this to republish the daily paper's items, on musical matters particularly—and here is a strong point—as these daily papers' musical items have usually no musical value whatsoever; they are reporters' items and are not the items that are written by the musical critics or the musical editors of the daily papers. They are not even amateurish; they are frequently the greatest rubbish that is printed and are a source of annoyance and irritation to the musical critics of those daily papers, because they also recognize the rubbish that is printed in their daily papers about music, as sent in by their reporters and news agencies.

Why should this paper take up any space whatever with such matters? It does not, and these are the reasons as above given. Our readers know that we pay no attention to such things, because they know that they do not belong to the functions of a paper devoted to classical music. They have as little relation to this paper as the quotations in a grocery paper of the prices of turnips and onions, to which we also pay no attention.

Now, to revert to the item about the new London Concert Hall. Mrs. Kaesmann, our London correspondent, informed me of this, because she happened to discover the news. She writes that she does not believe it is known, and she is probably correct in this, but I expect to find it in some London daily paper before this item is published, because the daily papers must be ahead of the weekly papers, or they would have to abandon the field. All this shows and explains to our readers what they already know, namely, that this paper, THE MUSICAL COURIER, is unique, for one reason alone, leaving all other reasons aside, and that is that it does not reprint the daily news items on musical topics as news, but merely for the purpose of commenting on the same. This makes THE MUSICAL COURIER every week an original publication, as ninety per cent. of its printed matter is original matter, that has never appeared in any other publication.

We are constantly urging the publication of more music papers, because we know that there is a demand for more musical journals, but we would suggest that they should follow the course of this paper, by publishing original matter which is not published in the daily papers. The mere re-pub-

lishing every week of what the daily papers have already published could be done by any paper, without making it a musical paper, and could be done by this paper on all subjects pertaining to music. Clipping bureaus will furnish us every week with sufficient matter, taken from the daily papers, to fill up fifty pages of reprints, but we do not publish a reprint paper; we are unique, in publishing through our correspondents and our own office facilities our own items of information and news, thereby compelling the daily papers to take their information from us on the vital subjects of classical music.

One of these days this paper will drop completely the whole question of musical news, except such as the paper sees fit to refer to editorially. I can see no reason whatever why this paper should publish on Wednesday morning that a certain opera company will appear in Milwaukee the following Saturday and give "Aida" or "Trovatore." The daily papers have already published this and very few people care to know it, except those around Milwaukee, and they will know it by that time. But I can conceive how this item can be used to discuss the question of opera in cities like Milwaukee, and in this instance it could be used in the paper like this. Musical papers that reprint musical items, published in the daily press, when they are no longer news, are not read by intelligent people anyway, because their time is too valuable to read the same item twice a week, unless some people in music have time to do so, instead of practising their own profession; there may be such people, and I am sorry for them, and they must be sorry themselves. If they are occupied in their profession they have no time anyway, and if they have time to do such things it proves that they have no merit for serious occupation.



Gottfried Galston, the eminent pianist, is leaving Cherbourg on Sunday, October 6, on the North German Lloyd steamship Prinz Friedrich Wilhelm, for New York, and by the time of this publication he will have reached the United States and will have been interviewed by the daily papers. THE MUSICAL COURIER will not interview him, but will say something about his playing, his style, his touch, his interpretation and the scholarly exhibition of piano playing that has placed Galston among the eminent pianists of Europe, and, as usual, THE MUSICAL COURIER will not reprint the interviews published in the dailies.



Mr. Paderewski left Morges today, and will pass through Paris tomorrow, on his way to England, where next week his recitals through the Provinces begin.



After the successful concert of Fanning, as reported by Mr. Abell from Berlin, H. B. Turpin, the accompanist, has left Berlin for Interlaken, to join Mrs. Turpin. These two Americans are adding to the distinction which American musicians are gradually attaining in Europe, and their success is to a great extent an endorsement of the policy of this paper, to operate in Europe for the benefit of American music and musicians.

BLUMENBERG.

New attractions in the operatic repertory to be heard by Chicago this season are (French) "Noël," Erlanger; "Le Ranz des Vaches" ("Kuhreigen"), Dr. Kienzl; "Herodiade," Massenet; (Italian) "Conchita," Riccardo Zandonai; "Manon Lescaut," Puccini; "Cassandra," Vittorio Gnechi; "I dispettosi Amanti," Attilio Parelli; "Marietta," Dr. Ludwig Rochlitz; (English) "The Cricket on the Hearth," Carl Goldmark. Other operas for which the Andreas Dippel company has acquired producing rights, and intends to present this season if time can be found for rehearsals are: "I Quattro Rusteghi," Ermanno Wolf-Ferrari; "Isabeau," Mascagni, and "Colonel Chabert," Walter von Waltershausen.

ROXANE.

One evening, when Madame Alda was singing at the Metropolitan Opera House, the composer and librettist appeared at her greenroom door during an entr'acte and offered her the role of Roxane in the proposed opera "Cyrano de Bergerac," by Damrosch and Henderson. It was a graceful tribute to the wife of the Metropolitan Opera House impresario. But it had its quenconces. When the impresario was reached, which had to happen in due time, Signor Gatti-Casazza said, substantially: "No, non, no; and why no? Because you are the wife of the impresario and it has an appearance I do not favor."

"But because I am the wife of the impresario and sing on the Metropolitan stage, does it mean that I cannot be selected by Damrosch, the composer, and Henderson, of the Sun, the librettist, as the proper artist to sing Roxane?"

Gatti, however, remained inexorable, and sent the part to Farrar, who is very ill in Munich, driving out during the daytime and enjoying opera, theater, dinners and concerts at night. Miss Farrar returned the part and stated that it was outside of her voice; Miss Destinn, to whom it was then mailed, returned it and stated that it was unsuited to her vocabulary. The new roles are usually offered first to Farrar and then, when rejected, are forwarded to Destinn, and, naturally, she does not feel pleased; hence she also rejects.

In this instance, however, the composer and music critic librettist, with discrimination and most properly, made the first offer to the wife of the impresario, and there would have been no offer, either to Farrar or to Destinn, had the husband not put forth the claim that because the artist was his wife she should not accept the role; at least not first, for she has accepted and now will sing Roxane.

The judgment of both composer and music critic librettist in offering Madame Alda Gatti-Casazza their tribute in the shape described should be considered as a recognition of artistic ability and must be considered a step in the direction of emancipating the wife from the prejudices of the sensitive impresario, who, as husband, felt that he was protecting her by illustrating to her rivals that they would not be discriminated against because they were not his wives. The impresario has done his duty also by discriminating against the husband and can no longer find fault with himself on that score, and the composer and music critic librettist have been fair to themselves by proving to the impresario who is to produce their opera that, in recognition of his recognition, they would be just enough to give the creation of the leading female role to his wife.

Who is the wife of the artist who is to create Cyrano? She ought to be seen, too.

WHEN a certain member of the musical union, whose tonal ministrations are heard principally at balls, restaurants, political meetings and skating rinks, was told several seasons ago that Mahler required a certain artistic standard from his violinists, the member of the union replied: "Who the hell is Mahler?" That is an appropriate sentiment and one fully worthy of the kind of musician who puts himself on the plane of a journeyman laborer. Of course, there are also refined, clean spoken and even highly cultured members of the union. And it is a certainty that they never asked: "Who the hell is Mahler?" Poor Mahler. If he had heard it, perhaps he would have resented less bitterly some of the things that offended his sensitive spirit in this vigorous land of ours.

FROM the Boston Post we glean the information that only \$25,000 remains to be subscribed for the proposed new music building at Harvard before work can be commenced on the structure.

ON THE SYNDICATE.

PARIS, October 4, 1912.

It means experience and a lot of practical knowledge to appreciate the difficulties encountered in getting up that Managerial Syndicate for America; the work was herculean and the tempo terrible. The moments, hours, years spent in putting the idea into tangible mental working shape remind one of the struggles of Columbus in his planning and execution of that now historic trip across the Atlantic, particularly as the Managerial Syndication also involved trips across that same restless Atlantic, although on larger and more comfortable boats than Columbus steered. Charles Ellis came over here, but he did not take kindly to the syndicate proposition. "I have Kreisler for the season," he said to himself, "and with my Boston Symphony monopoly going West too, why should I go into the syndicate? The Boston Opera is becoming more popular every day at home and I am becoming more popular throughout the country every day—of course, I mean my Boston Symph, and there is enough combination in that, together with the soloists, to make me hesitate. Yet one does not know." That's true, one does not know, neither do two or three. It takes a committee to know or a wise newspaper man, who can run down rumor without losing temper or humor. As Huxley says: "It is singular how often the dream turns out to have been a half waking one, presaging a reality," and so the syndicate idea may still be revolving in the solemn, sedate, cautious and efficacious brain of Ellis of the Boston Symph, more than any one's dream and closer to a reality.

There is very little said about Ellis; he hides behind the instrumentality of his orchestra and does his work in the small recesses of a private office that has a telephone; but he is a syndicate possibility because he is a monopolist: that's a good reason. The Boston Symph is a monopoly; even if in its local field the Boston Opera Company, under the active, perniciously active, contriving and diverting policy of Henry Russell, many clients have become opera converts, the monopoly still exists, for it can pack up, leave home, go anywhere, get a good, attractive soloist and sell out the house—as far West as Omaha. Any man or manager running a monopoly, that is, what they call out West, foot lose; any one not hampered by the locale and yet deriving the renown from the name of the locale, has a chance to become a member of a syndicate, corporation or body that seeks the honorable distinction of controlling prices in the line.

But Ellis went home after seeing Mr. Paderewski, who is always glad to meet Mr. Ellis, and things were talked over most pleasantly and, for the moment, Mr. Ellis had drifted.

Loudon Charlton and I, however, met on board the Olympic. The matter was kept a profound secret. Neither of us spoke a word about the managerial syndicate when we met, for both of us know that the ears have walls. To quote Shakespeare, said I to myself: "How holily he works in all his business. And with what zeal!" See King Henry VIII. This was in April. On that same occasion we talked as we had on other occasions—apart from the intense subject itself, fearing that the waves might carry off our echoes or the Marconi dash them on to the native soil. Yet our minds were filled with the syndicate topic. Charlton is a syndicator—by nature. He believes in combination. He believes in co-operation. You have heard his speeches at the dinners of the managerial gourmets and you know what he can do in the shape of a post-prandial. He advocates the scheme on a business basis, shows the profits on paper and asks his associates in the field of musical art and artists to work it out. There are no dreams in this. He deprecates

the continuation of conservative antediluvian managerial methods and shows how results can be obtained by getting together.

Does any one blame me for viewing him, on the strength of his record, as splendid material for the great scheme? We parted. He went north and I traveled south; yet that did not mean that we would not subsequently meet; the globe is round. But there is no success possible in arrangements of this kind if those engaged in them are not discreet, and Charlton is discreet. Up to date he never muttered a sentence; I have not said a word. This illustrates how business can be done without publicity. With Clara Butt and Kennerley Rumford there will be a big season and Charlton knows exactly what he told me about it and what I never discussed after once he had told me. When we get the syndicate moving I'll publish the story for the benefit of the monopoly.

Adams.

The next monopolist who came over, bent upon the scheme of organizing a syndicate that would reduce the price of the artists, so that each manager's commission on each engagement would be smaller, was Adams, of the Wolfsohn Bureau. Adams and I were sure to be seen together if we were caught and therefore we arranged to meet on top of Mont Cenis, where the scene is attractive. He was here in Paris and I was there in Milan. "Meet you half way," was the long distance in Italian. As he ascended from the north, I ascended from the south, and when we saw one another we were seen by both of us.

"Well, how did you fare in Berlin?"

"I didn't make it. I've got Gerhardt, anyway—and Schumann-Heink cannot fill her dates—there are so many. She likes them filled."

"I like them fresh, from the trees."

"Well," said Adams, "you're no singer; if you study singing you'll like filled dates."

This idle persiflage continued until the wind blew faster, and we then turned in to test the spring water of the mountains and at last talk managerial trust. Adams at once told me that there are not so many who could be trusted. "Say, old man," he began; I stopped him, "do you mean old man of the mountain or merely old man?" "Old man, I mean," and continuing he squelched me by adding, "What's going to become of things after you're dead?" "Wait," said I, "and watch; you never saw anything like it. I want this managerial trust gotten into shape quickly so that your combination will buy THE MUSICAL COURIER and have an organ." "An organ?" Adams yelled. "Yes," said I, "a reed organ." Just then one of the boulders dropped down the chasm on the French side. We both leaned over to see it crush a few villages, but it rolled into a lake and dissolved like a newspaper partnership.

"Now let's get to business," said Adams. "I've got to close four contracts and arrange with a bunch of opera concert singers, fix up a deal with Gatti and another with Casazza, and Dippel wants me to hear a new soprano and I've got to be back in Aix-les-Bains to talk with Pierpont about the underwriting of the Trust; now what's your special view on the latest prospectus?" It was rushing. I had to catch Adams' breath first before I could go on. "Well, here is one thought that occurred to me as I was climbing up the mountain side. If you could erect a concert hall in each city, making, say for round numbers, 1,000 concert halls, you could easily mortgage them and use the money for safe deposits over here to guarantee your trust contracts. The money of the Trust could be di-

vided then if you had any after buying THE MUSICAL COURIER."

The Paris-Turin Express was just emerging from the tunnel and Adams was on the back platform of the first car before I could say Jake Robinson. He raised his hat, blinked at me through his glasses, smiled all over his head and, as the train bounded into the next tunnel, he yelled: "Oh, you monopolist; I'm off to see Schelling and watch him practise for the next American round." The last I saw of Adams was in the gloaming.

Haensel.

When I got back to Paris from the Orient, the first American manager to greet me as I greeted him was Haensel, of Haensel and Gretel, alias Jones. He was the fourth one to confer on the syndicate to be established for the purpose of reducing the price of artists in order to reduce the commission the managers are nowadays receiving. Haensel was beaming because he had just closed with his eminence, the violinist Flesch, of Berlin. "He'll show them a thing or two with the bow," said Haensel, and then he plunged into the combination scheme. According to Haensel it did not require a million dollars to float it and Jones did not believe in having any reserve, except as a matter of courtesy. "What we do need is first class singers and get a monopoly in them; chase them, if necessary." That seemed rather reckless, but Haensel was in Paris and there is no telling what managers would do here in this town if I were not about monopolizing and pooling their interests.

Haensel & Jones are direct advocates of the scheme for getting all the managers into one great booking trust, that would enable them to give three times as many engagements to artists as are at present given, at one-third the cost, and dividing the dividends on a certain percentage, putting the balance in surplus after advertising ninety-nine per cent. of it in THE MUSICAL COURIER. I could not see it. That is, I looked for it all right. But Haensel was obdurate and insisted upon my cabling for the others to come and get the thing settled right then and there. "Keep me out of it, young man; go on; arrange all your details, your underwriting, etc., and when you are ready I'll show you the space you ought to take before it is too late," was my only answer. Haensel pulled out his watch and said it was gold, and tried to put forward one more argument. This was it: "Look at the money that could be made in saving of railway journeys alone; and all of us could remain at home every summer and work hard ahead for the season; and I would run over here, talk to you about space, and then rush back and go into the country for a rest and golf, while Jones could go a-fishing."

On his way home he sent me the following Marc Oni Gram:

Have the whole scheme worked out documentarily. Will prove to Committee on Percentages that we can afford to increase commissions as soon as we are organized. Don't say a word to European managers until all artists have signed with us. Arthur Hartmann selling briskly, as Jones reports.

I put this telegram aside, but it must have leaked, for I found it, word for word, in a Far Western music paper a month later, although Haensel's signature was not on it. That paper did know what the signature meant, and didn't print it. It read: Boncissuccessassured. I shall not, at present, explain it. Haensel is at present non-communicative and has not sent me another cable. The last was collect.

Foster & David.

"We are busy with Grimson and reports of Eleonora de Cisneros' success in Australia keep us at

work booking. "What's the use: see you on your return," was all I could get from the managers of the Olive Mead Quartet. I tried my best for both of them to meet me half way to discuss the complete reduction of artists' salaries so that they would have no money at all for advertising, but Foster & David both took no chances on water.

As to Mrs. Sawyer, she could not listen; had no time; "Culp inculpates me in my effort to do justice to all." "Well," I replied, "will you do nothing at all to help me in my effort to have all artists' salaries reduced so that they will stop advertising altogether; can you assist me in this grand scheme; do you not see the money in it?" Mrs. Sawyer evidently couldn't, although it is apparent that she is not the only one.

Frederic Shipman was out of reach and I could therefore not depend upon him to aid me in having artists' salaries cut down so that they would have sufficient only to pay board with, besides owning an automobile. I was getting reckless. Walter Anderson kept mum and wouldn't answer the telephone unless called first. I finally got reckless and cabled to Hanson.

Hanson.

"Come over quick; big syndicate scheme. All artists to have their fees cut down to stop all advertising. No money in it for you, but the artists will bless you." Before a reply could reach me Hanson was in Paris on his way to Norway to visit Sweden to engage Sinding and then to Finland to finish up by taking Sibelius over on a ship, just as the Vikings used to do it. On his way back he had dinner with me and left something for me. Otherwise he was noncommittal. "Only after the older houses in the managerial line have consented will I agree." I assured him that every one of the New York managers would have been here at the same time he was if there was room enough, but he seemed sceptical. The syndicate scheme had many attractions for him, chief of which was the idea of giving up all his commissions to the syndicate and working only for salary, dividends and surplus, the syndicate paying all expenses. The division of the losses would be squared by the artists, as they could afford to do it, because the salaries were to be cut down so low that they could not advertise any more. He thought the latter idea of mine was magnificent, as it would make the pages of the paper so much handsomer to have all those heavy block types taken out. I admitted to him that he had guessed part of my motives; that I also disliked the heavy type and those advertisements and that I was glad because the syndicate plan of mine would abolish all these advertising pages and we would then have clean white paper or editorials. He saw it. I admit, I also saw it.

This ended my Hanson negotiations and he disappeared and subsequently turned up on Mont Blanc searching for an Alpine guide to show him where he could locate a first class coloratura soprano whose voice did not tremble in the mad scene of "Lucia di trovatore." He found one, but he cut her salary down so low that she could not advertise and I forgot her first and last names. But as that is the basis of my syndicate plan I was delighted and at once cabled over to ascertain where Hanson was, as I wanted to congratulate him early. I believe he reached New York in a suite, but the number was not reported in the English papers published in Paris by Americans. He dined in other places here, too, but that fact was not reported, as the syndicate gave strict orders not to let any one know how much a New York manager who has artists on commission eats.

I nearly forgot. F. Wight Neumann of Chicago chased Hanson and Hanson chased Behymer and two of them met in the Bois after dark and had a conference. What they said is not known, but Neumann guessed it. It was terrible—this guessing. Wight did not believe in the scheme. "I am

no monopolist except in Chicago; I do not believe in anybody's monopoly. Of course, I am a friend of all artists and managers and they believe every word I breathe. But syndicates—no, not for me. I am a syndicate myself, but not with anybody else." Then he went home and passed all right through the Custom House at New York, reaching Chicago in safety; that is, latest reports are to the effect that Chicago is still safe.

R. E.

I had no hopes; none whatever and there was but one refuge; that was Johnston, R. E. Not one of my cables had the desired effect. He replied, true enough; but that could not help my salary reduction scheme; that could not help my plan to cut the fees of artists so that no money could be spent for advertising. It seems that the rules of contraries prevailed. The more I tried to prevent advertising, the more advertising appeared in the paper and I was at my wits' ends. No manager was in Europe; they all had returned, except those that had not come, and I was so lonely with all this advertising about me that I became desperate.

I wrote to R. E. "Take a rest. Ysaye is sold out and you had to increase Godowsky's dates and these artists must stop advertising or they will kill themselves; play themselves to the death. The artists' lives must be saved for art's sake, and this advertising gives them so many dates that they will not live to give enjoyment and pleasure to all the art lovers. You must come into the syndicate and help me to cut down their fees so low that nobody will want them or want to hear them, and then they'll have to stop advertising. Come to my rescue—here in Paris. There is still something left after Hanson has dined here. You can pay your own way by winning hat and auction pools."

Johnston sent me a long letter, part of which I dare not make public; that part that refers to his experiences with an artist who sued him for not taking a higher commission. The artist did not know that R. E. never accepted any commission. The other part of the letter reads—secrets eliminated—

Your idea is not so bad after all. I believe in syndicates or trusts also if put on a basis that will give the artists everything. If you will put in that clause it will read well. I am friendly with all the managers, but as you made your trust with all of them and now come to me as the last one, you will pardon me if I decline at present. I wish to see how it works. What I want at once is an option on the first tenor you can hear who will insure his life for my benefit and agree not to advertise. I need him for Southern Festivals and New York At Homes and for the White House musicales. If he succeeds without advertising as you think he will, I will retire in favor of Rapp and give him the field.

I at once cabled to Johnston: "I have your man here; he is in an insane asylum, but they'll permit him to escape if he agrees to sing in America for big pay and then sing here and pay." No answer as this mail closes, but by the next, R. E. may have a long letter here, finally joining the managers' Trust to "bust" all the advertising, and that's what I am after, according to latest reports, and I guess they are about right, judging the media in which, I hear, they are printed.

[P. S. to THE MUSICAL COURIER (confidential): —Can you not secure for me any confirmation of my managerial proposition to trust the managers? Before I believe it, I must have it verified and I am waiting here for the cablegram. Don't draw on me, however, until you are sure that I have the trust all in shape and the advertising all stopped. Don't tell any one, but there has been a panic on the Berlin, Vienna and Bayreuth Bourses. It is attributed to the Balkan States, but it was primarily due to this managerial trust scheme, as all the European musical managers withdrew their deposits—and you can imagine the condition of the banks the next day; it was felt as far as the banks of New-

foundland. Louis Lombard nearly committed suicide, but is better now and will give an annual cup prize to the American manager who will show the largest deposit—over here in Europe—of commissions on artists who never advertise. That just suits me. If we keep it up we'll kill it after a while. Don't publish any cables before sending me a cipher cable, care of Tetzlitzini's Villa or per Rothschilds.]

B.

MUSICIANS AS CRITICS.

Musicians, generally speaking, are unkind to their colleagues. When a bad criticism is written concerning one of their fellow musical workers, they take great pleasure in heralding the fact broadcast, yet when an adverse criticism is published concerning their own work they generally find fault with the writer of the notice and call him everything from an ignoramus to a villain. Most of such inconsistent artists usually are themselves overcritical of the work of their comrades. Some singers in grand opera continually tell any one who will listen that So-and-So cannot sing or act, that Such-and-Such has a "pull" with the management, or paid to obtain his or her place in the personnel, though often it happens that the artist criticised is a much more valuable recruit to the management than the one who maliciously censures the work and talent of a confere.

The following clipping, blue penciled and mailed anonymously to the Chicago office of THE MUSICAL COURIER, is responsible for the foregoing remarks:

DISAPPOINTED IN THE SINGERS.

CHICAGO, October 5.

Editor of The Tribune:

Musical Chicago has been reading from time to time of the new singers who have been engaged by the Chicago Grand Opera Company to entertain and educate its patrons during the coming season. Within the last few days we have been introduced to a few of them through the medium of concerts given in one of our new small opera houses, with surprising results.

In these the new singers were put on to fill in a first part program preceding the production of a short opera; and of all the efforts ever put forth before a cultivated audience those on this occasion were the most pitiful that this writer has ever been called on to listen to.

All rules of platform etiquette were completely thrown to the winds by these amateurs and such an exhibition of singing I do not think has been heard in a legitimate concert room in Chicago in years; such things as tone production and style seemed to be entirely unknown to these people and yet we are told by an energetic press agent that we are to be uplifted and educated in the fine art of singing by them, and that it is up to us to come forward with our hard earned dollars and sit and listen.

If these newcomers are a fair sample of what is to follow later in the season, is it not time to ask a few questions, such as, Where did you get them? Who is responsible for their engagement? Why are they engaged? How did you do it? and How long do you expect the people of Chicago and the United States to stand for such imposition? No reference is made in this letter to those who took part in the operatic production. They are all artists whom we have come to know and admire for their true worth.

W. B.

The initials "W. B." are identical with those of a vocal teacher in Chicago, and though the writer may be justified in a measure in his opinions, it nevertheless was unkind for him to express them in public. Whatever his motive may have been and even though his criticism were correct, he cannot hope to escape blame from his comrades for interfering in a matter ordinarily left to the judgment of paid critics.

"Ninety-nine per cent. of the music teachers in the United States are totally incompetent to teach music."—Statement of Doctor of Music Frank Damrosch in the New York Times of September 3, 1911.

"What instrument does Doctor of Music Frank Damrosch teach—or does he teach singing—and where are his pupils?"—Question propounded by The Musical Courier, September 13, 1911.

THE TORONTO MUSICAL FESTIVAL.

"Muddy little York" has grown apace within the memory of living men. It is hardly more than a lifetime since the farmers from the environs solitudes drove into town to mingle with their fellow-men, sell hay, talk politics and buy red flannel for the "missus." The wonders of the general store and the lure of the tavern with its oil lamps brilliant with tin reflectors lingered in their memories as they rode in silence homeward, oblivious to the moon that rose unclouded with city smoke and dust, unheeding the golden stars of the heavens that stretched from stately pine to drooping elm without a factory chimney or a soap advertisement to break the horizon. Such, in brief, was the early history of York.

The inhabitants of that little town by the big lake had too high a sense of their own importance to be satisfied with a name that recalled the ancient York in England, the Eboracum of the Roman Empire. The great metropolis of the New World had already taken the old name and prefixed the adjective "New." So the muddy little Yorkers paved their streets and chose a euphonious native Indian name that has since become famous in the history of music on the American continent. But where is the statue to the man who first called the Queen City of Canada, Toronto?

The countryman on his load of hay in 1812, plodding into little York, could hard'y have imagined the "Toronto Musical Festival Special" train of Pullman and dining cars bringing nearly a hundred musical artists from far away New York in 1912. Nor could the ancestors of J. H. Dalton have dreamed that a great grandson could undertake the seemingly impossible venture of transporting such a great company of musicians through the trackless forests to the northern shores of Lake Ontario. Yet J. H. Dalton, of New York, in whose enterprising brain the idea of this Toronto Musical Festival originated, knew that the progress of science had evolved the railway, that the traders of little York had become the wealthy merchants of Toronto, and that for the education and culture of the modern Torontonian no music was too good.

With the enterprise of J. H. Dalton, plus the New York Central Railroad, plus the wealth of Toronto, plus the musical public of Toronto, the sum of it all was the Toronto Musical Festival.

First of all an arena had to be built capable of holding the vast audiences the manager intended to gather together.

L. Solman, of Toronto, undertook the managing directorship of the concert hall and the details of the business in the Festival city.

To R. E. Johnston, of New York, was entrusted the work of engaging and managing the artists for the occasion, and it is hardly necessary to say that a very great share of the credit for the success of the concerts is due to this consummate artist of management, who can be either a rock immovable in the storm or as oil upon the troubled waters, as occasion may require. Happily, throughout the Festival, however, all was as merry as a marriage bell. Neither among the artists behind the stage nor among the thousands in the arena auditorium did anything happen to mar the genial Johnstonian serenity.

First on the list of the musical artists for work and responsibility must be placed the name of Nahan Franko. He had a finger in everything except the encores with piano accompaniment. He arranged the programs, rehearsed and conducted the orchestra, directed all the greater works selected from Bach to Wagner without a note of music to refresh his memory, played the violin on several occasions, and appeared as the composer of a gavotte dedicated to, and graciously accepted by, H. R. H. Princess Patricia, daughter of H. R. H. the Duke of Connaught, present Governor-General of Canada. It is superfluous to dwell on the musicianship of an artist so widely known as Nahan Franko. It is but justice to say, nevertheless, that no other conductor, however great as an artist and musical scholar, can surpass, if equal, Nahan Franko in that pleasantness of manner and charm of personality which make happy all those who see him leading an orchestra. The other artists will be mentioned in the order of their appearance at the various concerts.

It is a coincidence worthy of mention that the first Music Festival held in Toronto took place on the very site now occupied by the Arena. That festival of four concerts was given in June, 1886, through the energy of Dr. F. H. Torrington, who conducted the adult chorus of one thousand, a children's chorus of twelve hundred, an orchestra of one hundred, after having induced the citizens of Toronto of that day to guarantee \$25,000. That festival of twenty-six years ago began with no less a solid work than Handel's "Israel in Egypt."

This present festival has been undertaken without a guarantee. The promoters of it have made an appeal to the people rather than to the profession; that is to say, they have aimed at making it attractive to the general public and have chosen works the public like, instead of producing new oratorios and symphonies after the manner of some of the historical festivals of Europe. That this was the wise course to pursue is proved by the crowds that flocked to nine consecutive concerts in six days. A Toronto man said with justifiable pride that 80,000 people and \$60,000 represented a good musical week for a city of Toronto's size.

The popular appeal of these concerts was made by the artists who rendered short selections from a number of different composers of all schools. The monotony of long works was avoided, even though the individual numbers on the program were sometimes severely classical.

Every concert began with the national anthem, "God Save the King," for which the whole audience stood.

The first concert, Monday evening, October 7, opened with Saint-Saëns' massive "Coronation March," composed for King Edward VII.

Nahan Franko next led his orchestra most sympathetically through Goldmark's poetical "Sakuntala" overture. Then Orville Harrold roused the audience to demonstrative enthusiasm by the brilliancy of his full chest high C in Gounod's "Faust" cavatina. He was compelled to give an encore.

Arturo Tibaldi, the London violinist, played Wilhelmj's transcription of Wagner's "Prize Song,"



THE ARENA AT TORONTO.
Where the Music Festival was held.

and the finale from Bruch's G minor concerto with beauty of tone and vigorous rhythmical accentuation to the great satisfaction of the audience. He, too, was recalled.

Alice Nielsen's singing of the "Tosca" aria was most deservedly cheered. The clear, fresh and musical tones of this delightful singer's voice were all too few for her admirers. The "Last Rose of Summer," which she sang as an encore, was rapturously applauded. Rodolfo Fornari gave an excellent account of the Toreador's song from "Carmen," and the first part of the program came to a brilliant end with Komzak's "Beauties of Baden," in which Nahan Franko played melodic phrases while he conducted with his violin in his hand.

Liszt's second rhapsody arranged for orchestra opened the second part of the concert. Orville Harrold again displayed the range and brilliancy of his voice and his dramatic style in an impressive rendering of Verdi's "Celeste Aida."

The concert ended with a fifty minute arrangement of Rossini's "Barber of Seville" and Ardit's "Il baccio," sung by Alice Nielsen, Jeska Swartz, Alfredo Ramella, Rodolfo Fornari, Jose Mardones and Luigi Tavechia. It was long after eleven o'clock when the audience left the Arena.

On Tuesday evening, October 8, the orchestra was more in evidence than at any other concert of the series. A choral and fugue by Bach, the "Peer Gynt" suite by Grieg, a "Festival" overture by Lassen, and Wagner's "Die Meistersinger" overture and the "Entrance of the Gods into Valhalla," from "Rheingold," were sufficient in themselves to test the ability of any conductor. Had Nahan Franko never conducted another concert his rank as an authoritative wielder of the baton would have been established by the superb way in which these works were interpreted. He conducted, as usual, from memory. The mellow tones of Rosa Olitzka's rich contralto voice were at their best in Meyerbeer's "Ah mon fils" and in the duet from "Aida," sung with Johanna Gadski, who was recalled on her own account also after her singing of "Elsa's Dream" and the aria from "Oberon."

Arturo Tibaldi again demonstrated his ability to rouse an audience with his violin playing, and had to give the public an extra number after the "Caprice Espagnol" of Loeffler.

Giuseppe Campanari sang "Largo al Factotum" with the restrained humor and finished art for which he is famous throughout the operatic world. He created a sensation with the Toreador' song by way of encore.

At the Wednesday matinee Yvonne de Tréville gave a most delightful rendering of Delibes' "Indian Bell Song." If ever the hackneyed expression, "clear as a bell," was appropriate it was so on this occasion. The purity of the tone, perfection of intonation in the long solo passages without support, and the ease with which all the technical obstacles were overcome made this performance memorable. In her extra number Yvonne de Tréville accompanied herself on the harp.

Orville Harrold gave his customary brilliant and forceful interpretation to arias by Gounod and Donizetti, as well as to the unavoidable encores. Albert Spalding delighted his audience with a very fine rendition of the andante and finale from Mendelssohn's violin concerto, and a dashing performance of Saint-Saëns' "Rondo et Capriccioso." He showed himself the discriminating artist by the way in which he differentiated the styles of Mendelssohn and Saint-Saëns. In the French work he allowed himself an abandon and a sweep which would have made the classical concerto more of a display piece and less of a tone poem had he permitted himself to run away with it.

On Wednesday evening Dan Beddoe, the robust and vigorous tenor who certainly looks as if he required no aid, made his initial appearance at these concerts with Gounod's "Lend Me Your Aid." If

applause was the aid Dan Beddoe was looking for he most assuredly got it. The entrance of Lillian Blauvelt was the signal for a demonstration; for this brilliant soprano has long been a Toronto favorite. Rosa Olitzka, in the "Rienzi" aria and in "My Heart at Thy Dear Voice," by Saint-Saëns, maintained her reputation as an artist in interpretation and the possessor of an excellent natural voice. Campanari, in Mozart's "Non piu Andrai," sang, of course, as he always sings, without a flaw. Arturo Tibaldi played with considerable passion and vigor Wilhelmj's transcription and transposition of Chopin's great D flat major nocturne. Nahan Franko led his orchestra through a superb performance of Liszt's "Les Preludes," and other numbers. The most interesting as well as instructive performance to a musician was this magnetic and eclectic conductor's interpretation of Strauss' "Blue Danube" waltzes. Naturally, some narrow and provincial critics were troubled by the appearance of this dance music among the works of the serious composers and expressed themselves to that effect. But symphonies and overtures can be heard at every orchestral concert. The real novelty and exhilarating surprise of this concert was to hear a fine symphony orchestra play a seductive and insinuating waltz in the Viennese manner.

The two greatest compositions on Thursday evening's program were for orchestra—"Wotan's Farewell" and "Magic Fire" scene, from "Walküre," and the "Parsifal" prelude, conducted without score by Nahan Franko. Charlotte Maconda sang with grace the polonaise from "Mignon," and Dan Beddoe gave a powerful and broad rendering of Handel's "Sound an Alarm." Gluck's impressive and profoundly felt "Divinités du Styx" was excellently sung by Olive Fremstad, who also gave an intelligent and dramatic account of "Liebestod" from "Tristan und Isolde." Rosa Olitzka sang the part of Ortrude to Olive Fremstad's Elsa in the duet from "Lohengrin." Arturo Tibaldi's fine tone and decided rhythms in Wieniawski's polonaise elicited the usual applause and the inevitable encore. In the "Rigoletto" quartet Charlotte Maconda was particularly in evidence in music that served admirably to display her art as a vocalist and the beauty of her natural voice.

On Friday afternoon a most remarkable audience both as regards size and for display of enthusiasm heard the improvised program of the extra concert which was given for the school children. By actual count of tickets there were 9,200 persons present, mostly children. For the "Maple Leaf" and other national and popular airs the enthusiasm of the youngsters was extraordinary. The venerable Dr. Torrington, who was present, declared that concert to be the most popular ever given in Toronto. It certainly was a scene likely to be never forgotten by those who witnessed it. The artists were: Yvonne de Tréville, Lillian Blauvelt, Rosa Olitzka, Dan Beddoe, Arturo Tibaldi and, of course, Nahan Franko, who talked to the children like a father and made them feel that a famed conductor was their special friend.

Friday evening's concert was distinguished by the return of Alice Nielsen to Toronto. Her songs were all encored, no matter what language she sang in. And, after all, a voice like hers needs no words to make it attractive. Jeska Swartz, a very attractive young contralto; Alfredo Ramella, tenor; José Mardones, basso, of the Boston Opera Company, also appeared in solos and in duets with Alice Nielsen. Arturo Tibaldi again played with his usual success, and conductor Franko was obliged to supplement the orchestral program with an irresistible performance of Komzak's "Beauties of Baden" waltz.

Saturday's matinee brought two new names to the program—Marcella Sembrich and the pianist, Herbert Sachs-Hirsch. The celebrated soprano received an ovation before she sang a note. She was in glorious voice, and interpreted with her cus-

tomary art and authority. The other participant's were Paul Morenzo, tenor, and Arturo Tibaldi.

Saturday evening's program contained a number of the artists whose work has already been reviewed. But mention must be made of the comedy recitation and humorous operatic solos by the inimitable Marie Dressler.

And so the festival ended in a burst of laughter and cheers, in which the enormous audience revelled without stint. A word of praise must be added for the unobtrusive and artistic piano accompaniments of Charles Gilbert Spross.

The managers are already talking about next year's Toronto Musical Festival.

OKLAHOMA'S State Singing Convention, to meet at McAlester on November 1, 2 and 3, is giving early signs of life, and the activity displayed by those in charge furnishes a striking object lesson in Western energy and ambition as compared with the indifference and even sluggishness exhibited by Eastern musicians in the gatherings of their craft. The Convention publishes at Frederick, Oklahoma, a bulletin, "devoted to the interests of the Oklahoma State Singing Convention," and under the editorship of E. H. Shelton the little paper exhibits a bustling breeziness which should go far toward inspiring practical enthusiasm for the vocal and general musical cause in the Southwest. One of the vigorous editorials in a recent issue of the Bulletin reads as follows: "At the closing of harvest of the most prosperous year we have had for many seasons the music teachers, choristers and lovers of the divine art will assemble in the large convention hall in McAlester and sing songs that will be heard around the world. The crowd will consist of song leaders, teachers of both instrumental and vocal music, delegates from district and county singing conventions and musicians and music lovers from Oklahoma and other States. Editors of music journals and newspapers will be there to convey the report to the remotest corners of the globe. The aspiring youth will be there to gain confidence in his chosen profession and to gain enthusiasm and courage to pursue his course. The aged will be there to join in the songs of Zion and to enjoy the foretaste of eternal praise. Those who are giving and expect to give their life's work to spreading musical knowledge in connection with good morals and public worship shouldn't hesitate to attend this convention where problems of mutual difficulties will be solved; subjects of vital interest discussed and where the thrilling chorus will combine melody and harmony in songs of joy that will give inspiration for a greater work." Officers of the Convention, and their resident towns, are: H. B. Clark, president, Sallisaw; J. H. Tarpley, first vice president, Mountain Park; H. G. Parham, second vice president, Atwood; E. H. Shelton, secretary treasurer, Frederick; Will M. Ramsey, press correspondent, Pocasset; Wilson Haynes, chaplain, Cordell; A. O. Thomas, organist, Rush Springs; and R. H. Cunningham, organist, Snyder. The executive committee includes Will M. Ramsey, Pocasset; J. A. Chenoweth, Altus; C. E. Holtzclaw, Guymon; W. H. Sumrall, Brinkman; J. W. Dennis, Delhi; E. H. Shelton, Frederick; and J. L. Collins, Oakman.

JOSEF LHEVINNE returns to us in January for the sixth time. So great and lasting has been the success of Lhevinne in America since his first appearance here that he has been an almost annual visitor to our shores. His appearance in London last June was one of the most notable events of the season and resulted in his immediately being engaged for several private functions that necessitated the postponement of his vacation trip to Switzerland. In Europe Lhevinne's bookings always date far ahead. For the autumn of 1913 he is already engaged for the London Symphony, for the Colonne Orchestra, of Paris, and by Nikisch in Berlin.

FREE MUNICIPAL CONCERTS.

Nahan Franko, who has done his part in helping to advance music in America, is among the strong advocates of free municipal orchestral concerts. Friday of last week, the New York Times published the following letter, in which Mr. Franko shows that the city should arrange for winter concerts, which, in his estimation, would be even more important than those given in the summer:

To the Editor of the New York Times:

In the timely discussion of free municipal music and winter concerts, I should like to emphasize the advancement made in our musical taste during the past twenty or twenty-five years. The cosmopolitan masses of Greater New York, more than any other public in America, are the people hungering for good music; the idea that this element prefers "rag time" and other trash is one of the delusions that must be cleared away. When I say good music, I do not necessarily mean the symphonies of Beethoven, but even these, if played under proper conditions, in fragments, never fail to arouse enthusiasm. Almost any one who loves melody would be swayed by the *andante* of Beethoven's fifth; whereas, if the symphony were to be performed in its entirety before a mixed audience, it might tend to weary listeners devoid of musical education.

There is so much music of the semi-classical kind that is simple in form and replete with melodic beauty that musical directors of experience need never put a single dull number on their programs in order to remain within the realm of good music. There are some truly great conductors who lack the faculty of making of programs for the general public.

Years ago I discussed the subject of municipal music with former park commissioners, and without claiming too much credit, I may say, nevertheless, that my words influenced them to introduce the string orchestra in place of the park bands, and the experiment was received with great demonstrations of approval.

New York should have a great municipal orchestra, made up of first class musicians, and concerts should be given the year around.

The winter concerts I deem of even greater importance than summer concerts. In the summer time men and women seek out of door attractions; they go to the beaches, take trolley rides and have picnics of various kinds. The summer music in the parks and on the piers is all right and should be continued, but, from the educational viewpoint, the winter concerts are of far greater import. Winter is a time when people live normally, and then is the time to provide them with the interests that will help to improve the standard of citizenship. Winter concerts could be given in the larger school buildings; in the armories; there are even some churches so constructed that concerts could be given in their auditoriums with splendid results. Winter concerts would also tend to knit family ties closer together, as fathers and mothers could go with their sons and daughters, and thus the minds of young people would be turned into channels that surely would save them from temptations and the cheap theaters, moving picture shows, and worse.

Let us have winter concerts and plenty of them. Better pay out some of the municipal money for music than so much for prisons and lunatic asylums.

In view of all the agitation in favor of free municipal concerts, no doubt, the city authorities and the taxpayers would not withhold a generous appropriation if they were assured that the masses for whom the concerts are given would be allowed to attend them in comfort.

Whatever is done, let me again assure you that the immediate present is the time to begin this educational musical movement.

NAHAN FRANKO.

NEW YORK, October 10, 1912.

Mr. Franko's argument is a sound one and endorses the position taken by THE MUSICAL COURIER several years ago, when we stated it as our opinion that no good excuse could be advanced by the municipal authorities for confining their concerts to the summer. In good work of that kind there should be no restrictions of season.

Arnold Volpe, another authority on the subject of free municipal concerts, in his letter to the New York Times of Monday of this week, advocates the building of a public temple of music, for free winter concerts. Mr. Volpe's comments, which are subjoined, will be read with interest by those who hope for greater musical advancement for the masses:

To the Editor of the New York Times:

The extraordinary development of free public concerts by the Park Commission is an evidence that the general taste for music and its appreciation have vastly improved. Whereas the public only a short time ago was well satis-

fied with the usual military band concerts, it has now learned to appreciate orchestral music of the highest type, and at times to discuss, even intelligently, the works of the great masters. The dividing line supposed to exist between classical and popular music, in so far as the general public is concerned, has disappeared. The trend of human aspirations in music, as in everything else, is constantly toward the highest; it depends in large degree upon the environmental possibilities whether these aspirations are elevated or degraded.

To me, as one of the conductors of the free public concerts, this experimental undertaking has been of keenest interest, and I am gratified to attest the fact that of all educational factors brought forth in recent years anywhere none has been so effective or so productive of good as the orchestral symphonic concerts given during the last three years in Central Park.

The music loving people of New York City were unable a few years ago adequately to support twelve pairs of concerts given by two local orchestras, whereas now there are five local symphony orchestras permanently organized and well supported, besides a number of visiting organizations. We must, however, not overlook the fact that the support of these orchestras is limited to a certain portion of New York's population, as the requirements are above the means of the great majority of the people.

The orchestral concerts offered to the people in the parks are not given under the best possible conditions, as compared with those given in halls built for symphonic music. These structures are specially adapted to the acoustic requirements of well trained orchestras, while the present "band stand" intended for military bands is but a poor substitute. There is another detail which deprives the listeners of the full benefit of such concerts: that is the meagre number of men constituting the park orchestras as compared with the fully organized symphony orchestras. The difference is so vast that it is self evident.

But it is just these shortcomings in the conditions of the park concerts that have proved the eagerness and appreciation of the people. In spite of the poor acoustics, it has been such compositions as symphonies by Haydn, Mozart, Beethoven, Dvorak, Goldmark and Tchaikowsky, as well as the choral and fugue by Bach, and Wagner works especially, that were the favorite numbers of the audiences at my concerts. The fact of the larger attendances on Wednesday and Friday nights, when the attractions offered were symphonic and Wagner works, is ample evidence of the public's preference for the best in music. Still another proof is in the requests I have received from people for entire symphony programs.

Taking, therefore, into consideration the vast multitudes which attend the free public orchestral concerts—the number varying from 5,000 to 15,000 at each concert—we can hardly overrate the effective and prolific educational value that these concerts have on the community at large. In this case I cannot but heartily endorse the recommendation for winter concerts by . . . In order to confer the greatest possible benefit upon the taxpayers who cannot afford to pay for such privileges, it is necessary to supply their demand at all times, and not let them wait from summer to summer for these musical treats and allow their tastes to degenerate during the winter; but, once started, such educational means should be kept up continuously. Our Museum of Art and the Museum of Natural History are erected for the same purpose, and they are not shut off to the people during eight months of the year. Why should we not have a similar temple dedicated to music?

ARNOLD VOLPE.

NEW YORK, October 12, 1912.

peared, to be a conductor of skill, insight, impressive musicianship, and unusually warm temperament. His engagement by Savage was not, however, America's first introduction to Signor Polacco. For two years, while Madame Tetrazzini reigned as the "star" of the Tivoli Opera House in San Francisco, he was the leader of the orchestra there and earned enviable laurels on his own account.

THAT MARCHESI MATTER.

We are in receipt of the following letter from Frederic Ponsot, of Paris, which requires only the explanation that although mailed from the French capital on July 29, for some reason which Uncle Sam does not explain, his post office did not deliver the epistle to THE MUSICAL COURIER offices until Friday morning, October 11. In justice to M. Ponsot his communication is published herewith, even though the subject which it treats has been discussed exhaustively in the meantime by other correspondents to THE MUSICAL COURIER. It is only fair that both sides should be heard fully:

To The Musical Courier:

In answer to the letter of Eleanor Everest Preer which appeared in THE MUSICAL COURIER of June 5, in which she claims that I cannot be the direct successor of Madame Marchesi because of her fixed principle of "men teachers for men and women teachers for women," I can only repeat that Madame Marchesi on leaving Paris confided to me all of her pupils without relation to sex thus confirming the diploma she gave me two years ago and of which a facsimile appeared in THE MUSICAL COURIER of April 17 last.

It is utterly ridiculous for Madame Everest-Freer to claim that Blanche Marchesi is the successor of her mother—if she is to be so considered, why did Madame Marchesi make no effort whatever to send her any of her pupils instead of leaving them with me? You might just as well say that Siegfried Wagner is the direct successor of Richard simply because he is his son! Blood relationship is no qualification and has nothing whatever to do with the teaching of singing as everybody knows except, apparently, Madame Everest-Freer, who appears to believe that her three years of study with Madame Marchesi gives her a right to an opinion upon a subject of which she evidently has no knowledge.

Yours faithfully,

(Signed) F. PONSON.

For the last month speculation has been rife as to the successor of Baron von Speidel as Intendant of the Royal Theaters in Munich. There were no less than a dozen people surely appointed, Graf Moy several times, ex-minister Podewils at least fully as many, and then on the first of October the heavens opened and dropped down upon the astonished Muencheners, the real appointee—Klemens Freiherr von und zu Franckenstein. Three prizes of thirty pfennigs each will be given to those readers who ever heard the name before. Baron Franckenstein is thirty-seven years old. He was born in Unterfranken, a district of Bavaria, and comes of a family the records of which run back to 1115 (A. D.). His father was at one time Austrian Ambassador in Copenhagen; his brother is advisor to the Austrian Embassy in Japan; and a second cousin of his is a member of the Bavarian Lower House and belongs to the "Standpatters" of Germany. Anybody who knows Bavaria at all will realize that the foregoing qualifications—especially the last of them—are the best which it is possible for a candidate for the Intendancy in Munich to have. No wonder Baron Franckenstein won. As for himself, he started in to study law, but gave it up in favor of music. He studied with Ludwig Thuille in Munich and afterward with Iwan Knorr in Frankfort. Strangely enough, he began active work as a musician in the United States, where, in the year 1901, he did something. Neither the German papers nor Baron Franckenstein are very definite in their statements as to what it was. From 1902 to 1907 he was in England and connected with an opera company which sometimes played in London and sometimes in the provinces. It is to be

presumed that he conducted. In 1906 he married in England a Miss Gertrude Toner. In 1907 he was appointed to the Royal Opera in Wiesbaden, and in 1908 went to the Berlin Royal Opera, where ever since he has been working at odd jobs, directing the chorus and stage music, etc., and also preparing himself for the office of Intendant. He has

composed two operas, "Rahab," a one act work on a subject from the Old Testament, which has been produced in Budapest and in Hamburg, and "Fortunatus," which has not yet been produced, but which it seems reasonable to suppose Munich will hear at a date not very far distant. In the Bavarian capital it is admitted that the Freiherr has under-

taken a hard job, and every one in the city and out of it hopes that he may prove equal to it. No one sees just how the new appointment helps the "Kapellmeister" question, which has been an open one since Mottl's death. There are those willing to bet several liters of Hofbräu that Bruno Walter will not go to Munich.

VARIATIONS

"If the Giants could bat better than the Red Sox," said THE MUSICAL COURIER office boy to the admiring editors, "and could hit Wood's delivery in this here world's series, you'd a seen"—but Gottfried Galston came into the office at that moment and interest in baseball (even in the world's series) ceased abruptly. When asked what he thought of Galston, the office boy shook his head and remarked: "He doesn't seem to have as long a reach as 'Rube' Marquard, but I kind of think he'll show up better than the 'Rube' on speed." When this was translated into English for Galston, he gave the bright lad a paper-covered copy of his "Studienbuch."



Even sedate Max Smith falls under the spell of baseball this week and in his Monday column of the Press tells a timely story about Giulio Setti, chorus master of the Metropolitan Opera. One afternoon very recently that gentleman, carrying under his arm a copy of "Gli Ugonotti," entered a subway station near the opera house. Smith proceeds: "As Setti passed through the gate leading to the platform, dropping absentmindedly a nickel instead of a ticket into the box, the ticket chopper, seizing the chance of getting the most recent news displayed on the bulletin boards in the upper world, asked sharply: 'What's the score, please?'

"Thus wakened suddenly from his artistic reveries, Giulio Setti evidently was startled. For a moment he halted, nonplussed by the unexpected question, and the baseball enthusiast whose duties kept him confined underground repeated:

"What's the score?"

"Then a smile of enlightenment illuminated the face of the musician and he answered quickly:

"Ze Huguenots."

"He left his questioner amazed and perplexed.

"A musical nation this," muttered Setti as he passed through the open door of the subway train, heeding conscientiously the 'Watch your step' call of the guard. "Why, even the ticket choppers in the subway are interested in opera!"



As it is open season also for interviews, let us regard a few of them. First of all, there is Melba, returned to London from her triumphant tour in Australia. (Divas never make anything but triumphal tours, and the farther off they take place, the more triumphant they are.) Coy but conversational, the great Melba spoke to the young man from the Daily Mail:

"I am very glad to be back in England again. I have left the sunshine and roses and returned to cold and rain, but London is always London, and there is no place like it. They tell me I broke all records in Australia. But you see, I was among my own people, and they welcomed me home after many years' absence."

"They crammed and banged and fought for tickets, and they gave me gold cups and lowered bouquets on strings from the gallery to the stage, and waited from daylight till evening to secure seats. And while they waited they held an impromptu concert. The management at Sydney provided tea for a thousand people in the gallery, and I sent up a piano and listened to the music. And do you know we discovered a first-class tenor in the gallery. He has a beautiful voice, and he is being specially trained. That young man will create a sensation."



Hats off, gentlemen of the fountain pen and manifolding machine, to the "lowered bouquets on strings," the "tea for a thousand people" and the star's going up into the gallery and discovering "a first-class tenor." Who shall say, after this, that the craft of the press agent is dying for lack of ideas?



Our next interview, friends, is that of Dr. Hugo Felix in the Sun. Dr. Felix, a Viennese, came to America with his comic opera, "Tantalizing Tommy," and after the not over-enthusiastic treatment which the New York daily

newspapers accorded that work, the doctor said just before sailing back to that sympathetic Europe:

"Speaking of music, I know now what the pitch of America is. It is concert pitch with the loud pedal on all the time. Everything here is louder than it is in Europe. The streets are noisier. The trams make more noise. The very dogs bark louder. Every one and everything seems to be striving to make the most racket. The public are accustomed to it and are slaves to the noise habit. Their nerves are strung up to it. Take that noise away and they feel like collapsing. It's a sort of stimulus. It would be like taking away alcohol from a drunkard. That is why they want their music pianissimo with the full band playing all the time. No rest for the drums and frequent cymbal crashes. Any music that is quiet, dainty and subdued they are apt to consider tame. I will not forget that in the next opera I write."

■ ■ ■

An "Elektra" in comic opera, as it were.

Efrem Zimbalist, whom I suspect of being very human, got away from the stereotyped interview form when the New York Times pinned him down last Monday to some expressions of opinion. The violinist, in answer to the



MUSICAL TERMINOLOGY, NO. 22: "AS WOTAN, HE TRANSFIXED THE AUDIENCE."

first question, said: "It is all rot when people complain about the dearth of new violin music." In proof of his contention, Zimbalist put forth a plea for the recognition of a comparatively unknown composer. "There is the concerto of John Powell. In him you have a countryman to be proud of! He is from Richmond, and I gave his concerto its first hearing there last spring. It has been played nowhere else. I have the exclusive rights to it for two years, and it will not be published for another year. This season I shall play it many times. I consider it the most beautiful concerto for the violin written since Brahms. Americans should like it because it is full of American color. It is real American music. The first movement, I believe, utilizes no established tunes, but it is American in atmosphere. In the adagio Powell has used many negro melodies." Somehow, in his interview Zimbalist forgot to make much mention of Zimbalist.



Proud as one is of Melba for the other interview, it causes pain to read this hoary wheeze in the New York Sun cabled from Paris:

"Paris, September 2.—Tourists abroad dread few things so much as the customs inquisition. Of all the ports at which the unfortunate traveler has to bother with customs officers Toulon is one of the worst."

"The mail steamer from Australia arrived there just after dusk one day."

"A lady sat disconsolately on a box waiting for the mercurial officials to examine some ten trunks heaped upon

the customs platform. They talked, they laughed, they gesticulated, they hopped about, but the trunks remained untouched.

"It won't be long now, madame," a gentleman said reassuringly to the lonely looking woman.

"Isn't it sinful?" she remarked.

"An official pricked up his ears. The voice had familiar tones. A little cascade of notes unconsciously escaped from her mouth. He was erect, alert.

"Madame!" he ejaculated. "Madame who?"

"Madame Melba," was the reply.

"In ten seconds the trunks were cleared!"



The last time we all read that custom house story it took place in a bank. The great singer wished to get a check cashed, but could not be identified. What to do? Ah, per bacco! The great singer sang a song. The money was paid instantly, for, said the clerks, no one but the great singer could sing it that way.



Very weird and wonderful is the news contained in the Lincoln (Nebraska) Star of October 6, which informs the musical citizens of a recital to be given there on October 17 by a local pianist. Says the Star naively:

"There have been a great many inquiries due to the fact that Arthur Friedheim has announced — as being the greatest American born pianist.

"Mr. —'s repertoire consists of four hundred and eighty difficult and technical selections, and being of strong physique Mr. — is able to do justice to selections that even the greatest masters hesitate to play in public owing to the taxing of their strength.

"Special attention is called particularly to one piece which he will give in his program, 'Passacaglia,' by Bach-d'Albert. It is said that d'Albert himself is the only really great artist that has ever attempted to play this selection in public, due to the over-taxing power it takes to perform it on the piano. Mr. —, having his hands insured for \$10,000, does not fear breaking a finger or two and he is therefore able to play this selection with wonderful skill and interpretation.

"The program for this recital, which will be announced later, is one of the largest that has ever been given by a pianist in Lincoln."



Talking of a large repertory, Gottfried Galston has one that he will present unhesitatingly in America this season, even though his hands are unprotected by a single penny of insurance. The Galston performances are to include:

Bach.

Chromatic fantasia.

Sizilienne (arr. by Galston).

Prelude and fugue, C sharp minor.

Prelude and fugue, A minor (arr. by Szanto).

Italian concerto.

Prelude and fugue, four choral preludes, chaconne (arr. by Busoni).



Beethoven.

Concerto, C minor.

Concerto, G major (orchestral part on second piano by Madame Sandra Droucker).

Concerto, E flat major.

Sonata, op. 1, No. 3.

Sonata, op. 27.

Sonata, op. 53.

Sonata, op. 101.

Sonata, op. 106.

Sonata, op. 109.

Sonata, op. 110.

Sonata, op. 111.



Liszt.

Concerto, A major; Totentanz; fantasia on "Ruins of Athens" (Beethoven); orchestral part on second piano by Madame Sandra Droucker.

Concerto, E flat major.

Variations on "Weinen, Klagen."

Sonata, B minor.
"Sposalizio."
"Mephisto" waltz.
Nocturne.
"Campanella."
"Don Juan" fantasia.
Chopin.

Twelve preludes.
Sonata, B flat minor.
Twelve études, op. 10.
Twelve études, op. 25.
Ballade, F minor.
Ballade, G minor.
Berceuse, A flat.
Polonaise.

Brahms.

Variations on a theme by Handel.
Two rhapsodies, op. 79.
Intermezzo, B minor, op. 119.
Intermezzo, E minor, op. 119.
Intermezzo, C major, op. 119.
Rhapsodie, E flat.

Variations on a theme by Paganini (two volumes).
Concerto, B flat; variations on a theme by Haydn; eight waltzes; concerto, D minor (orchestral part on second piano by Madame Droucker).

Schumann.

Sonata, G minor.
Mendelssohn.
Three "Songs Without Words."
Schubert.

Sonata, A minor.

Menuett, B minor.
Twelve Ländler.
March Militaire (arr. by Tausig).
Rameau.
Gavotte and variations.
Schubl-Evel.
Arrangement of Strauss' "Blue Danube."

■ ■ ■

Some time in the sixteenth century the "Ancient Customary of Brittany" contained these passages which were reflected in a law passed in 1572:

"Among those who are regarded as infamous in the eye of the law, and incapable of acting as witnesses, are lewd women, hangmen of thieves, horse-knackers, hawkers of pastry and, amongst others, 'retailers of wind,' that is to say performers on the violin and bagpipe, mountebanks and players, who lead a life full of infamy and scandal. Because, in point of fact, there is no profession more infamous and more remote from the natural duty of all men than that of devoting one's life to the amusement of others."

■ ■ ■

Even today there are folks who agree with the opinion just quoted.

■ ■ ■

"Paris is becoming Americanized," announces an exchange. Goodness! Are Uncle Sam's sons and daughters to be interviewed when they get to the French capital?

■ ■ ■

Oh, those bouquets lowered on strings!

LEONARD LIEBLING.

PHILADELPHIA ORCHESTRA CONCERT.

In the old Academy of Music, Philadelphia, before two crowded and keenly enthusiastic audiences, Leopold Stokowski made his debut in that city last Friday afternoon, October 11, and Saturday evening, October 12, as the new conductor of the Philadelphia Orchestra, succeeding Carl Pohlig. It was the opening of the thirteenth season of the splendid organization developed by the generous Philadelphia Orchestra Association, which has donated liberally in funds and executive assistance to help bring the body of players to their present high stage of artistic efficiency.

It was a remarkably able, sympathetic and adaptable brand of musicians which Stokowski led last week and he confided to the present writer that rehearsing with his forces had been a matter of joy because of the spirit in which the conductor's ideas were received and the quickness and accuracy with which they were executed. Rehearsals had been comparatively few, but there could be no doubt at the first pair of concerts as to the unity of purpose and mutual response existing already between the leader and his men. "I am proud to be able to head such forces," he declared after his debut, "and feel that they and I shall be able to accomplish mighty things for Philadelphia and for ourselves. I am delighted with the understanding manner in which my intentions have been met by those in charge of the orchestra and need I say that I can hardly express my gratitude for the warm reception extended to me at my first appearances by the public and the press of this fine city?"

The reception accorded Stokowski was indeed of an unusual kind and included the applause and congratulations of Emil Oberhoffer and Walter Damrosch, the former being the orchestra's guest on Friday and the latter occupying a box at the Saturday evening concert.

As to the performances themselves, while it seems natural ordinarily to say that critical comment must be indulged in with reservations until the establishment of closer relations between the director and his medium, in this instance such apologetic comment is neither necessary nor fair. An astonishing degree of technical finish was displayed by the orchestra, its tone volume revealed body and fine quality, its instrumental departments balanced artistically, its attack was precise, its rhythm firm, and its response to the baton instantaneous, plastic and affinitive. There were many emotional moments in the playing of this orchestra that can in all truth be termed poignant and thrilling, such as the finale of the "Leonore" (No. 3) overture, the slow movement and the recitations of the final section in the Brahms C minor symphony, and the sustained reserve in dynamics and tone coloring, so necessary to reflect the picturesqueness of a composition like Ippolitow-Iwanow's "Sketches from the Caucasus" without unduly exaggerating its descriptive externals.

Stokowski's qualities as a leader have been discussed often in the columns of THE MUSICAL COURIER when he was at the head of the Cincinnati Symphony Orchestra, and they consist now, as they did then, of highly imaginative and warm-blooded readings, combined with penetrating musicianship, uncommonly refined appreciation of tonal coloring, unfailing sense of climax, and keen regard

for form in general and expository details in particular. The majesty of Beethoven, the poetry of Brahms, and the passion of Wagner ("Tannhäuser" overture) all found a sympathetic interpreter in Stokowski and than those three compositions there is no more complete test of a leader's claim to greatness. On the whole, a firmer grip, a broader survey, and a general ripening of powers mental and physical were observable in Stokowski, and such a development was no more than was to be expected from a man of his studious and progressive bent. His grasp of the Brahms symphony, more than anything else, established his rare mastery of the musical scheme, and it was in all senses of the word a magnificent performance, big, broad, vital, intense, presenting Brahms in his varied phases as thinker, poet, constructor and colorist.

In not a single measure of any of his readings did Stokowski put into the pages of the music anything but a devotional spirit and a desire to act as the interpretative medium. He has a commanding personality, but he puts it entirely at the service of the composer and with it strives only to obtain the best possible results in the way of correct and illuminative performance. His dynamics, tempi and tonal and rhythmic nuances never bear the semblance of arbitrariness and avoid sensational extremes of any and every kind. No true artist of the baton like Stokowski is able, organically or temperamentally, to permit the manner of presentation to dominate the manner.

As the season advances, the Stokowski art will be discussed hand in hand with the programs offered by him, and it is easy to predict that THE MUSICAL COURIER will have more than one occasion to report striking successes on the part of the young leader and his exceptionally capable orchestra. Philadelphia can rest satisfied that in both respects it has registered an artistic achievement of impressive degree.

The second pair of concerts, October 18 and 19, will present a program consisting of Weber's "Freischütz" overture, Beethoven's fifth symphony, Strauss' "Don Juan," and Wagner numbers sung by Madame Schumann-Heink.

Rumford, Baritone and Sportsman.

Kennerley Rumford, the English baritone, who with his wife, Clara Butt, will soon tour America, is an ardent sportsman. It is as a fisherman that he particularly shines. Queen Victoria, who always took an interest in the baritone's career, knew of his fishing proclivities and invited him on one occasion to spend several days at Deeside, the well-stocked waters of which are famous.

Ragtime music may have its merits, but it does not seem quite the right thing to dine to. According to one description, "it sets everybody on the jump. People drop their knives and forks and snap their fingers to the lilt of it as soon as the melody begins." This would be awkward with asparagus!—London Evening Standard.

Hugo Wolf's opera, "Der Corregidor," is to be heard in Braunschweig this season.

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Has the honor to announce the Engagement of
MAESTRO FERNANDO TANARA

Conductor of Metropolitan Opera House, in conjunction with HERR LUDWIG HESS, the great German tenor, and Mme. ADRIENNE REMENTY, the eminent French soprano, directing the Operatic Department.

Pavlova in the English Provinces.

The noted Russian dancer, Anna Pavlova, is acclaimed with one accord throughout the British Isles as the incarnation of the esthetic spirit. It is difficult for the most staid of critics to refrain from rhapsodizing over her magic art. Day after day eulogies are penned by one and all. The following is taken from the Hull Daily Mail of October 1, 1912:

The temperamental secret that held the whole audience to their seats by a hundred cords of curiosity (and affection) after the curtain had finally fallen last night at the Grand Theater, Hull, may baffle eye and brain, but it were cowardice not to try and understand it. It is of no use now to try and assure those who come under the Pavlova spell that the dancer may only wake the aesthetic in us and leave the emotions slumbering. It is just that widely accepted view of the art form that she has come over to England to bury. She makes that sad theory sing its swan song when she interprets that other swan song from nature, which Saint-Saëns has set to music and which, for five blissful minutes, Pavlova becomes.

But first we look on her in "La Nuit," where to Rubinstein's aching music she flowed into sight like a frith of light, all the stranger from the featureless surroundings. She was like one of those gauze-draped wreaths whom Lavery paints on the dark African beach at Tangier. All the elfs and spirits of the hushed world seemed to be abroad; dream grottoes are strangely peopled; the articulate yearning and romance of the hour take voice and are gathered up in this frail form that advances imperceptibly nearer. The tapering limbs, their undulations, the magically sudden gravities and fresh meanings in her face and the angle of her body seem to proceed from no less natural causes than some stray night gust whispering round a sand dune in the desert. None but a nature worshipper could have so conveyed the authentic thrill of the very place and moment as she did. As the light ebbed the little cameo that first seemed compact of Indian ivory or Sévres china became a thing of silk and softness and wonderful instinctive movements expressive of the primitive feelings of humanity towards the unknown in the dusk. It was as if some larger hand had sped her along a path in space, and now at the end gathered her, petals and all, close in its palm again, her brief and nameless errand done! The subsidence of her, the "dying fall" before the picture blurs before the people's unseeing eyes, is quite Pavlova's own note. It is the pianissimo and vanishing point you would vow of all her vital energy, and the same hungry sense of vague pity surges over the more susceptible onlookers.

Then the ecstasy, the triumphing technic of the valse caprice (with Novikoff, her brilliant and superb companion) is another kind. It was beauty forgetting to be solemn, or laughter remembering all the graces, laughter holding both her sides, but holding them daintily so that you forget the physical details of sides and hands, as in an idealized antique. Skill glided in and out, but only as a lure for beauty. It tells in her orchestra of charms without being obtrusive. As if swiftly surprised by her own glee, she spun many times round on one toe—to be caught by the other dancer in his arm. We quite appreciate the fancy expressed by one spectator that there appeared something of the truant, the volatile, in her whole mien, as if "shaping wings to fly" and as if kept to earth only by coaxing. It was the very coquetry of sadness. Not that we have put the effin extravagance into words yet.

Shamefaced then we hurry to her share in the "Coppelia" ballet for another clue! So little a woman to cause so much delicious mystery! But here again she kept the first iridescent fancy hovering excitedly in mid-air. There were quick daring darts of imagination behind and beyond the astonishing poise in the pizzicato pas, where her toes might actually have been plucking the strings rather than supporting her! The ballade in this, the variation and the coda were all finesse, and no fumbling; she seems to start full sail: wind and tide always serve; there is never any preliminary fluttering of the canvas. An imperishable minute to remember which we all wanted da capo.

What now of "Le Cygne" and the
"Wild swan's death hymn that took the soul
Of that waste place with joy
Hidden in sorrow"?

Here the marriage of soul and body was such that the air of an eyelid clinged with that of a foot, and the fringed lashes drooped even as the foot drooped. It brought out the sense of pathos in every watcher, and the style had a purity like that of thrice-boiled snow, with none of its coldness. Listening the while to the high requiem of the French composer, given out on the cello, the other strings muted, one would exclaim: "Thou wast not born for death, immortal bird!" The resigned sway of her whole being and the billowing arms vividly suggest to the inner eye the ruffled plume, laved by the funeral waters. The melancholy of it is there for anyone with a soul to taste, as the great creature sinks Letheward. The forlornness and the romance are too deep for words, as the swan's breath and heart fail in scarce-seen gasps, till the thrill of the shrinking surrender. Like a great musician of moods she "makes of two sounds not a third sound out a star!"

(Continued on page 32.)

LONDON

The New Victorian Club,
30A Sackville Street, Piccadilly, W.,
LONDON, England, October 5, 1912.

The Quinlan Opera Company has returned to London after its successful tour of South Africa and Australia. The company is now rehearsing Charpentier's "Louise" in English, with which opera an eighteen weeks' tour of the English Provinces will begin in Manchester October 7. The following operas constitute the repertory of the Quinlan Opera Company, all of which operas will have been produced before the close of the season in February, 1913: "Carmen," "Faust," "Tales of Hoffmann," "Haenael and Gretel," "Madama Butterfly," "Girl of the Golden West," "The Prodigal Son," "Aida," "Tannhäuser," "Tristan and Isolde," "Valkyrie," "Lohengrin," "La Bohème," "Marriage of Figaro" and "Louise." The personnel of the company has included Agnes Nicholls, Jeanne Brola, Vera Courtenay, E. Onelli, Julia Caroli, Mabel Dennis, Edna Thornton, Rosina Beynon, and Gladys Ancrum, John Coates, John Harrison, Spencer Thomas, Sydney Russell, Robert Parker, William Samuell, Arthur Wynn, William Dever, Charles Magrath and Cormac O'Shane. Maurice D'Oisley has been engaged as one of the principal tenors for the tour of the English provinces.

The Quinlan Opera Company will return to Australia next year, when the feature of the repertory will be the giving of the complete "Ring" in English, for the first time in Australia.

Madame Melba, Ysaye, and Bachaus, the pianist, are to tour the English provinces in November, when they will be heard in some interesting ensemble numbers.

The trio, Harold Bauer, Jacques Thibaud and Pablo Casals, has been engaged by twelve of the English provincial cities, where they will be head in October, November and December.

The New Symphony Orchestra announces the fifth series of its annual four symphony concerts. Landon Ronald, conductor, has arranged four interesting programs, one of which will be devoted to Beethoven's works, to include the fifth symphony, the overtures "Coriolanus" and the "Leonora No. 3," and the G major piano concerto with Irene Scharrer as soloist. Another will be a Tschaikowsky program, with the symphony No. 5, in E minor; the "Casse Noisette" suite, and the B flat minor piano concerto with Mark Hambourg as soloist. The first concert of the year will be given October 31, when a new arrangement of the music to Bizet's "L'Arlesienne," made by Landon Ronald, will be played for the first time. The symphony will be the Elgar No. 1, in A flat, and Strauss' tone poem "Don Juan" is down for a hearing under Mr. Ronald's baton. The soloist will be Julia Culp. A new soloist to the concert stage will be Phyllis Neilson-Terry, who will make her debut at the February 6 concert. Miss Terry occupies a prominent place on the dramatic stage and her advent into music's realm will be looked forward to with no little interest. The orchestral program on this occasion will be constructed of verspiel, "Die Meistersinger"; the Schubert "Unfinished Symphony"; two nocturnes by Debussy, "Images" and "Fêtes"; Dukas' "L'Apprenti Sorcier"; Percy Grainger's "Nock Morris Dance," and Balfour Gardner's "Shepherd Fennel's Dance." Some five concerts will be given in the Provinces, beginning this month, by the New

Symphony Orchestra, under the auspices of the Gramophone Company. The soloists will be Miss Scharrer and Evan Williams, who is coming over from America for this tour.

In his first recital of this year Kreisler once again brought forward all the finesse of his accomplished musicianship in a typical Kreisler program. He stands pre-eminent in the interpretation of those numerous classics which he has arranged for violin, classics originally written for expression through other media than that of the violin, but which through his skillful and artistic setting lose nothing, but rather are heard in new and charming vesture. As a balance to these lighter numbers of his program, Kreisler gave a dignified and wholly enjoyable reading to the Bach concerto in A minor and the Viotti concerto No. 22, in A minor. Haddon Squire assisted at the piano with taste and discretion.

Paul Kochanski, the young Russian violinist, whose recitals in London last year created so favorable opinion will be the soloist with the London Symphony Orchestra, February 10, when he will play the new violin concerto by Hamilton Harty, which is dedicated to Mr. Koschanski and which will on this occasion be given its first public hearing.

A unique and interesting concert was that given in Queen's Hall, October 3, by Charles W. Clark, Mischa Elman and Maggie Teyte, when the entire program was made up of the publications of G. Schirmer. Special mention is due Mr. Clark who, with his accompanist, Gordon Campbell, gave two groups of interesting songs, both soloist and accompanist interpreting from memory. Mr. Clark's first group was constructed of four songs by Sidney Homer; his second group, consisting of five numbers, namely, "The Fairest One of All the Stars," by Schindler; "Far From My Love I Languish," by Sarti, arranged by Bruno Huhn; "A Fool's Soliloquy," by Campbell-Tipton; "Smuggler's Song," by Marshall Kernochan, and "Cato's Advice," by Bruno Huhn, in which one and all was displayed the singer's art to full and excellent advantage. Of the songs themselves they were among the most attractive numbers on the program. Of Sidney Homer's songs little need be said, as they are well known to singers, professional and amateur. But the second group listed contained the new and unknown. They were all sung in English, and the singer's pure diction, and his fine sense of accent and word value, brought out all there was in poetic concept, when he did not add thereto an idealizing touch of his own sense of fitness and meaning. The English version of the first song of this second group was by Dante Gabriel Rossetti, and in the Schindler musical setting it forms a more than ordinarily interesting song. And in Bruno Huhn's arrangement of Sarti's "Lungi dal caro bene," which in English reads, as above transcribed (the English version by Henry G. Chapman), Mr. Clark phrased with a fine and delicate understanding and his mezzo voce in both songs was particularly well managed and adapted to the spirit of the two compositions. A song of robust character is Campbell-Tipton's "A Fool's Soliloquy," as is also the "Smuggler's Song," the words by Rudyard Kipling, both songs finding an ideal interpreter in Mr. Clark. An "Eighteenth Century Drinking Song" was the sub title of the last named one of

the second group, and it was an exceptionally well written song. This, with an encore number, "Drink to Me Only With Thine Eyes," completed Mr. Clark's share of the program; he was in excellent voice throughout the afternoon's work. Miss Teyte charmed her hearers as usual in some three groups of songs, accompanied by Sydnew Stoeger, and Mischa Elman likewise in a group in which he was accompanied by Percy Kahn.

The soloists to be heard at the concluding weeks of the Promenade concerts by the Queen's Hall Orchestra, Sir Henry J. Wood conductor (at Queen's Hall), are: Vocalists—Ada Forrest, Ellen Beck, Margaret Balfour, Nina Samuell-Rose, Carmen Hill, Carrie Tubb, Dorothy Silk, Gladys Roberts, Ethel Peake, Charles Tree, Herbert Heyner, Thorpe Bates, John Collett, J. Campbell McInnes, Gwynne Davies, Haigh Jackson, Peter Dawson, Morgan Kingston, Alfred Heather, John Prout, Ivor Forrest. Pianists—Marie Novello, Theodor Szanto, Elly Ney, Benvenido Socias, Guiomar Novaes, Johann Stockmarr, Tosta de Benici, John Powell, Marguerite Melville, Marie Gabrielle Leschetizky and Marie Fromm. Arthur Catterall will be heard as violin soloist, and Enrico Mainardi as violoncellist.

Among the new compositions and first performances to be heard at the Promenade concerts during the closing three weeks, may be mentioned Coleridge-Taylor's new violin concerto, a work which was only completed very shortly before his untimely death a few weeks ago. Arthur Catterall, of the Queen's Hall Orchestra, will present the work, October 8. On this same occasion a new nocturne for orchestra by Madame Poldowski will receive its first hearing, also "Three Celtic Sketches," by Edgar Bainton, a British composer; "English Dance," No. 1, by Cyril Scott; a "Dance Rhapsody," by Delius; Weingartner's new symphony, No. 3, in E major, for orchestra and organ; Erich Korngold's "Entr' Acte" from the pantomime "Der Schneemann"; Julius Harrison's set of variations, "Down Among the Dead Men"; "Molly on the Shore," Percy Granger, and three English dances by Algernon Ashton.

Irene St. Clair will give a musicale at the Army and Navy Club, November 4, which will be Miss St. Clair's last appearance in London prior to her leaving for the United States later in the month to fulfill a number of engagements there, both private and public. Miss St. Clair is a contralto who has been unreservedly praised by the English press as one of no common attainments, and one gifted with an unusually sympathetic voice which she uses to excellent advantage. Especially in her interpretation of French songs has she met with her greatest successes. Miss St. Clair will sing a number of those at her recital, November 4.

Writing in the Birmingham Daily Post of October 2, "E. N." says: "If there exists in the underworld a Society for the Prevention of Cruelty to Animals, Sir Henry Wood and one or two others will probably catch it, for their yesterday's flogging of a dead horse. The fact that they were trying to flog the dead animal into life again is not a mitigation but an aggravation of their offense. I am writing now, of course, for musicians, not pietists. These latter can no doubt still take the keenest delight in 'Elijah'; for them a performance of it is not a concert, but a religious ceremony. We had an amusing example of this spirit yesterday morning in the 'Holy, holy, holy' chorus; one good lady, no doubt imagining herself to be in church, rose to her feet, whereupon all we, like sheep, stood up also. The whole proceeding was plainly a puzzle to some of the operatic artists on the platform; they have yet to learn the mysterious ways of the British oratorio public."

Among the new works produced at the Birmingham Festival were: Sir Edward Elgar's new ode, "The Music Makers"; Granville Bantock's orchestral drama, "Finis"; Dr. Walford Davies' "Song of St. Francis," a work for soli, chorus and orchestra; Sibelius' new symphony; and

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new versions by Sir Henry J. Wood of "The Messiah," "Elijah," and the Bach "St. Matthew Passion."

Hamish McCunn has been appointed to succeed the late Coleridge-Taylor as director of the opera class and teacher of composition at the Guildhall School of Music.

In the National Brass Band Festival held at Crystal Palace last Saturday the 1,000 guinea (\$5,000) cup was won by the St. Hilda Colliery Band, of Durham.

It will interest the London musical public to know that Steinway Hall has undergone redecoration and that an improved system of lighting has been installed. Also there has been a new two manual organ built in by the Messrs. Welte & Sons, of Freiburg, Baden, which instrument embodies the latest improvements in organ construction. Steinway Hall is the oldest of London's existing concert rooms. It was opened in 1878 by the late Antoinette Sterling, and was formerly known as the Quebec Institute. The hall has been modernized as far as it has been possible and in its transformation is an exceedingly attractive and cozy hall for concerts and lectures.

Among the concerts to be given in Aeolian Hall this month are York Bowen's piano recital; Archie Rosenthal's piano recital; a recital of Grieg's compositions by Madame Edvard Grieg, Johann Stockmarr and Ellen Beck; and a recital by the Pianola. In November D. J. H. York Trotter, director of the London Academy of Music, will give a lecture with illustrations of the "Rhythmic Method" of music. Theodore Byard and Sapellnikoff will give their first joint recital toward the end of the month, and Godfrey Ludlow will give his first violin recital of this year.

EVELYN KAESMANN.

OBITUARY

Frances Allitsen.

Frances Allitsen, the well-known English song writer (as announced last week by THE MUSICAL COURIER), died at her home, 20 Queen's terrace, St. John's Wood, October 1. Miss Allitsen was in her sixty-third year and had not enjoyed good health for some time. It was in song writing that Miss Allitsen excelled, one of the most popular of her songs being "The Song of Thanksgiving." She also made many attractive settings for many of the Psalms, notably "The Lord Is My Light" and "Like as the Heart Desireth." Her published songs numbered about 130 and she had also brought out a cantata, "For the Queen," dedicated to Queen Alexandra, and which was produced in 1911 by the Dulwich Choral Society. Many of the most prominent singers of the day have included Frances Allitsen's songs in their repertory.

Further details about Miss Allitsen are given as follows by the London Daily Mail of October 3:

"Her first ambition was to become an authoress, but she soon turned to song writing for her own amusement. Though she knew nothing of harmony, she wrote a setting for Longfellow's 'Hemlock Tree,' and her efforts so impressed West Hill, the then head of the Guildhall School of Music, that he arranged that she should have lessons in composing.

"Very soon afterward Miss Allitsen won the Lady Mayors' prize with an overture called 'Undine,' and a second overture, 'Slavonic,' was performed by the students' orchestra under Mr. Hill's conductorship and at the Crystal Palace.

"It was the 'Song of Thanksgiving' which made Miss Allitsen famous. As a bridal anthem it was sung by Madame Crossley at the marriage of Lord Shaftesbury. It became one of the favorite numbers of Clara Butt in England and Madame Nordica in America.

Jules Lumbard.

Jules Lumbard, a singer of the Civil War times, died in Chicago, Thursday, October 10. He was born in Monroe County, New York, April 18, 1831.

The late singer worked as a telegraph operator, later as a printer and afterward studied law. He married Mary Elliott, of Tuscaloosa, Ala. At one time he was worth \$300,000, but died penniless.

The funeral services were held last Friday afternoon at the home of the deceased, 52 West Sixty-eighth street, Chicago. The Rev. Dr. Frank W. Ganss, in whose church choir Mr. Lumbard had sung for some twenty-five years, delivered the eulogy. The pallbearers were Frank Borton, western superintendent of the Pennsylvania Railroad; A. A. Jallings, of the Pennsylvania; Julius W. Seibel, Charles Taylor and John Cryan. The remains were taken to Omaha, Neb., there to be laid beside those of his wife.

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(Continued from page 29.)

As for the "wild eddying forms thronging" in the bacchanale, it is a clever revival of a cult of ancient Greece that scared Apollo and the gods from the sacred grove.

"What men or gods are these? What maidens loath?

What mad pursuit? What struggle to escape?

What pipes and timbrels? What wild ecstasy?"

The elan and leaps of Novikoff and his wonderful charge pulsed with the joy of living; across the stage—across—back—and away—till one thought of the old Bacchae:

"O glad, glad on the mountains
To run in the race outworn
Till only the faunskin clings
And all else sweeps away."

There was in it an intoxicated absence of will and an abandon that quite conquered the crowd and served as a fitting climax.

Of Novikoff's fine work we have spoken. Merely to see his developed manhood and astonishing muscles is worth while. In the ballet, the most proficient is Mons. Chiriaeff, whose detail is flawless and he does some effective things with the engaging Mlle. Gashewka. The pair were happy in the mid-Victorian dance; she in a crinoline without the hoop; it was as if an old drawer of lavender scented memories and "might have been" had been opened. We had the sentiment of the period when Hurry was thought of as Satan's lieutenant. They were good in the Russian "noble" dance. None of the others, however polished and animated, have the gnome-like, wistful spirituality of Pavlova; but something in quite another atmosphere was given by Mlle. Roshanara in three Indian dances. Her toes stained with henna, and each toe having the snake dance in particular was startling, the two big emeralds on each hand representing the glint of serpents' eyes. The concerted numbers were blithe and remarkably trained in the national dances, in gaudy Cossack costumes. A swift, athletic tarantella was given by Mlle. Plaskowiecza and M. Shouvaloff. (Adv.)

Marcoux Due in December.

Vanni Marcoux, of the Boston Opera Company, will return to the United States in December. During the season he will be heard as Don Juan, Scarpia in "Tosca," Raffaeli in "Jewels of the Madonna," and Athanael in "Thais." He will also be heard in "Tales of Hoffmann" and other roles. Mr. Marcoux is at present in Turin, Italy.

Becker Debut with New York Symphony.

William A. Becker, the American pianist, will make his New York debut with the New York Symphony Orchestra at Aeolian Hall, Tuesday afternoon, November 12. Mr. Becker will tour this season under the management of Antonia Sawyer.

Dimitrieff Recital.

Nina Dimitrieff, the Russian soprano, will give a recital at Aeolian Hall, New York, Sunday evening, November 10. Her program will not be confined to Russian numbers, but will embrace songs in German, French and English.

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While examining the manuscript letters in the cases of the British Museum recently the Don was impressed with the poor quality of much of the handwriting.

"Is this the best you have?" he asked the attendant.

"What do you mean, sir? The best what?"

"Is this the best handwriting you have?" replied the Don.

"That handwriting is not put there as samples or models of penmanship, but to show how those authors, artists, composers and other great men wrote," explained the obliging attendant.

"Well, I think it is a disgrace," exclaimed the Don. "Take, for instance, that barbed wire fence picture there



GENTLEMEN, YOU TRIFLE.

—see, that one. The printed label says that Thomas Carlyle wrote it."

"Yes, that's Carlyle's handwriting. Very characteristic

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it is, too," said the attendant, looking carefully at the letter.

"And then cast your eye on this jumble of scratch, blot and corkscrew. Do you consider that worthy of Beethoven?" asked the Don in his thundering tones.

"Beethoven wrote like that," said the attendant.

"Well, what if he did? Is that any reason why all these horrible examples of handwriting should be held up to the studious eyes of the young? You would do far more good if you filled these cases with choice and selected mottoes carefully written by artists of penmanship. Or, if you must have examples of illustrious authors, I shall be glad to furnish you with the manuscript of some of my letters to THE MUSICAL COURIER," said the knight with a bow.

"You are very kind, I assure you," replied the attendant with tears of gratitude in his eyes. "You would be surprised if you knew how many thousands of persons look at these autograph letters in the cases here without any feelings of generosity for the Museum. They come, and they go, and that's the end of it; not one of them has ever offered us a manuscript of his own."

"You shall have mine," said the knight with a bow; "and Don Keynote's word is as good as his bond."

"What!" exclaimed the attendant, grasping the knight's hand. "Are you Don Keynoté, the Don Keynoté?"

"The same. My name has its value anywhere—except on money orders," replied the Don.

"I have long longed for a Don Keynoté note," said the attendant.

"I have given my word that you shall have it," replied the knight, leaving the room.

The Don went upstairs to the Egyptian rooms and sauntered among the ruins of Memphis, Thebes and Karnack. In a glass case he observed the mummy of Anch Hapi, a musician of Ancient Egypt.

"The fame of that musician rests entirely on the fact that his cymbals were buried with him," mused the Don; "without his instruments to distinguish him he might have been taken for anybody or nobody. I must insist on having several copies of THE MUSICAL COURIER put into my casket in order that the name of Don Keynoté may be preserved in the museums of the future."

Turning to the big policeman who was on duty there to keep order among the mummies and to prevent them quarreling, he asked him if he knew what disease the aforesaid Anch Hapi had died of.

"Wot disease 'oo died of?" queried the policeman.

"This man here," replied the knight, pointing to the case.

"E's a mummy, 'e is. That's all Hi can tell you. Dr. Budge is the hexpert of them subjects 'ere," said the policeman.

"Will you ask Dr. Budge to come here a moment?" continued the knight with an authoritative wave of his hand.

"Dr. Budge is busy, sir. 'E cawn't attend to the visitors."

"Take him this copy of THE MUSICAL COURIER and tell him that Don Keynoté wishes to see him."

The policeman reluctantly did as he was told to do, unable to gainsay the authoritative manner of the knight.

In a few minutes Dr. Budge came hurriedly into the room and grasped the Don's hand.

"This is a pleasure," exclaimed the great Egyptologist and keeper of the Egyptian antiquities of the British Museum. "I have often wished for this honor. I know of no living man who is so suitable for a mummy room as yourself," continued the great scholar, still shaking the knight's hand.

"It is a satisfaction to shake the hand that wrote those superb books on Egypt," said the Don.

"You know them?" asked Dr. Budge.

"Sir," replied Don Keynoté with a profound bow, "I often use them to sit on when the piano stool isn't high enough."

"You are perfectly right," said Dr. Budge. "That is the proper way to treat any book you cannot understand."

At this moment Flinders Petrie, who was as anxious as Dr. Budge to meet Don Keynoté, entered the Egyptian galleries.

"Let me introduce my friend Petrie, who has added so much to the world's knowledge of Ancient Egypt," said Dr. Budge.

"Sir," said the Don, "I have long been familiar with your name, and now that I have seen your face I know I shall never be able to forget it."

"Please wear this fourth dynasty scarab as a reminder of our meeting," said Flinders Petrie, taking a stickpin from his tie and presenting it to the knight.

"Gentlemen," said Don Keynoté to the two Egyptologists, "I have taken a great interest in this musician here in this case—Anch Hapi. I have read the works of Belzoni, of Brugsch, Lange, Lefèvre, Lepage, Renouf, Lepsius, Maspero, Moret, Naville, Turaiiff, Wiedermann, as well as your own stupendous works, in the hope of finding out why Anch Hapi died. What was the disease that (Continued on page 40.)

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"The visiting orchestra scored a complete triumph. . . . Stransky won a great triumph in his own right."—Arthur Elson in *Boston Advertiser*.

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JULIA CULP IN GREAT BRITAIN.

Julia Culp, the Dutch lieder singer, has moved the musical strongholds of Germany, Russia, Hungary and Great Britain. The following notices refer to her recitals in Great Britain:

Bechstein Hall was crowded to the doors on Saturday afternoon when Miss Culp gave her one and only recital of the present season. Many singers employ mezza voce more or less to perfection, but after all, it is the roundness, resonance and beauty of the full voice that is the supreme test of an artist's capacity. In these respects Miss Culp showed herself to be without a rival. The delivery of the words "Sie mein Leben" was in itself a revelation. Again the infinite variety of expression which marked the various appeals to "Adelaide," in Beethoven's famous song, was a little short of wonderful. A group of Brahms songs found the singer at her best, and how good that is there is no need to tell. To mention a tithe of the interpretative subtleties this called forth, or the notes of drama and pathos sounded with such irresistible conviction throughout a performance of quite exceptional value, would be to repeat an oft told tale.—The Standard, London.

Those who attended Julia Culp's recital at Bechstein Hall heard some very fine vocalization. The gifted lady was in excellent voice, and the skill with which she used the means at her command and the intensity of her interpretations combined to make her singing most convincing. The program was selected from the songs of Schubert, Beethoven, Brahms, Cornelius and Loewe, and it may safely be said that the majority of the audience regretted the line on the program, "Only recital this season."—The Referee, London.

At the Bechstein Hall yesterday afternoon the accomplished and convincing lieder singer, Julia Culp, gave her only vocal recital of the season. The artist's fine assurance of style and exceptional distinction of vocalization aroused the audience to enthusiasm.—The Observer, London.

Every song was beautiful and each was interpreted with the extraordinarily keen sympathy which is the most salient characteristic of Miss Culp's singing. Schubert's two "Suleika" songs came first, and no better opening could have been found, for their intimate type of expression enabled the singer to get at once into close touch with her audience, and her delicate treatment of the last stanza of the first song made a specially strong appeal. The two songs of "Klarchen" were both delightfully sung. For pure beauty of tone nothing was more completely enjoyable than Miss Culp's singing of Brahms' "Nachtigal" and the "Spanisches Lied" and "Das Madchen Spricht," which were sung with a perception of their characters which made each wonderfully vivid.—London Times.

Fortune has smiled on Julia Culp, the famous Dutch lieder singer, who made a welcome reappearance at Bechstein Hall yesterday afternoon, for she has dowered her with a vocal ability to which many aspire but few obtain. Though possessed of ardent temperament and a comprehensive technic, her singing rarely suffers from exaggeration, owing to the cultured artist's keen sense of proportion. The rein is not too freely given to the emotions, so that the interpretation of a song is not marred by over accentuation. Her interpretations were distinguished by a remarkable command of tone and by niceties of expression that presented the songs in the most favorable light.—Sunday Times, London.

In two groups of songs last night Madame Culp showed what the art song in its rendering should be. The emotional intensity of Beethoven's "Adelaide," with the joyous outburst of the final verse,

was a revelation; and the two comparatively seldom heard songs for Clärchen, from the "Egmont" music, were of a like quality; Schubert's "Ave Maria," again, was wonderful in its sympathy and play of tone color, as was also his "Der Musensohn." At the close of this first group of songs, Madame Culp was recalled again and again with enthusiasm. Her second group of songs, Richard Strauss' "Traum durch die Dämmerung" and "Heimliche Aufforderung," and three songs by Hugo Wolf, were equally well interpreted, and

prayer of all womanhood. Her art, like all great art, is symbolic. And how full of fresh young life was her conception of Clara's songs from Goethe's "Egmont" set by Beethoven. Of Richard Strauss' songs, "Traum durch die Dämmerung" was hypnotic in the intensity of its dreamy fire, as was also Hugo Wolf's "Und willst du dienen Liebsten Sterben Sehen." In strong contrast to these was the gypsy-like "In my Dark Lock's Shadow Gently my Beloved Lies." She is indeed a bewitching singer, and when she had added Schubert's "Du bist die Ruh" with mesmerizingly slow but intense rhythmic movement and a magnificent realization of Schubert's climax her conquest of the musical public in Edinburgh was complete.—Edinburgh Evening News. (Adv.)

Ancient Pipes Preserved.

At one of Messrs. Sotheby's sales last month, Lot 539, listed: "A Pair of Double-pipes or Flutes, identified by able authorities as the Gingros or Aulos Gingrianos of Graeco-Egyptian writers," was disposed of for £75. It is with regret we have to record that the ancient pipes and their cases were bought by Dr. H. Schäfer, Director of the Egyptian Department of the Royal Art Museum of Berlin. There seems to have been no attempt to obtain these instruments of such high importance in the history and development of music for our British Museum, or Victoria and Albert Museum, South Kensington. The tale of this remarkable specimen of the "Diaulos," to give the pipes their classical appellation, is interesting. They were found by Prof. Flinders Petrie in the tomb of a lady named Maket at Beni-Hasan, in the Fayoum, in 1890; the player is believed to have been buried B. C. 1200, and her coffin when opened yielded several treasures of antiquity. Finding that the case in which they were contained had preserved the relics intact, and that they were not damaged or in pieces, which fate has befallen all similar examples of these delicate pipes which have come into the possession of the various museums, Professor Petrie despatched his find to Dr. T. Lea Southgate, hoping that something of value might be ascertained as to the scale system of the ancient people of the Nile. After considerable investigation and experiment, Dr. Southgate, following a suggestion seen in an ancient Egyptian fresco in the British Museum, found that the pipes spoke on being fitted with small beating reeds cut from straw. Then it became apparent that the notes yielded from the finger holes were practically the notes of our diatonic scale, not a system of quarters or thirds of a tone, as has always been supposed by historians as standing for the scale system of the Egyptians, Persians and Arabs.

The discovery made some sensation at the time; it showed that instead of deriving our Western music system from the Greeks, it was evident the source came from the more ancient land of Egypt. Dr. Southgate lectured on the pipes and on old music and instruments of the period before "The Musical Association" (Session 1890-1), and his papers appear in the "Proceedings" of that date, besides several articles written for musical journals. J. Finn cleverly played the venerable pipes, and Sir John Stainer, who presided at a lecture given at the R. A. M., declared that this discovery necessitated the rewriting of the first chapter in the "History of Music."

It is understood that H. Martyn Kennard, who had found the money for this particular expedition of Flinders Petrie, and so obtained the flutes, promised to leave them to the British Museum, evidently their proper destination. However, they were sold at his death, and now the Kaiser's museum director, appreciating their historical value, has carried them away from London. Fortunately, Dr. Southgate has retained copies, and it is hoped he may deposit these, say, in the Victoria and Albert Museum among the musical collection. It would be an interesting matter if some Member of Parliament would ask in the House, "When last any money was expended in the purchase of musical instruments for our National Museum?" The impression is that the present authorities care nothing for these old art treasures.—London Musical News.

Charlotte E. Davis Piano Recital.

Friday evening, October 18, H. Rawlins Baker's pupil, Charlotte Elma Davis, will give a piano recital at the American Institute of Applied Music, 212 West Fifty-ninth street, New York. Miss Davis gave the same program at the Ridgefield Club Casino during the summer, with much success, drawing a paying audience moreover. The program follows:

Variations Serieuses	Mendelssohn
Invitation to the Dance	Weber
Concert Etude	MacDowell
Berceuse	Chopin
Nocturne in C minor	Chopin
Etude in C sharp minor	Chopin
Etude in A flat major	Chopin
Fantasia, op. 40	Chopin
Intermezzo, op. 116, No. 4	Brahms
Tone Picture	Dvorak
Etude in F minor	Liszt

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"He sang of the gilded courts of kings and the tears dripped unheeded from the listener's ears."—The Story Teller.



JULIA CULP.

at length Madame Culp granted a single encore, Schubert's "Du bist die Ruhe."—Scotsman, Edinburgh.

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CRITICAL ENDORSEMENTS OF NAHAN FRANKO.

As one of the former musical directors of the Metropolitan Opera Company and as concert conductor of his own and other orchestras, Nahon Franko has received the heartiest endorsements from all the prominent music critics in America. Some of the opinions are reproduced as follows:

"Faust."—As for Nahon Franko, he succeeded in giving an animated performance of the orchestral score; he knew how to play delicately for the soloists, yet he did not miss his climaxes.—New York Evening Post.

Mr. Franko conducted with most commendable care, his accompaniments being laudably sympathetic. There was a fine swing to his work, and he deserves credit for the conscientiousness of his reading.—New York World.

Mr. Franko conducted the opera for the first time, and is deserving of credit for the care and skill which he displayed. His accompaniments were, in general, excellent in their following and support of the singers—in fact, he showed a greater power in music of this sort than the colleague who has been intrusted with some of it so far this season.—New York Times.

"Marriage of Figaro."—Nahon Franko conducted the performance, making his first appearance as a wielder of the operatic baton and being the first American to conduct opera in the Metropolitan. He acquitted himself with great credit. His beat was clear; he gave all the entrances with care and certainty, and he kept the orchestra to a level of lightness and daintiness. His men loyally supported him.—New York Sun.

As for Nahon Franko, who assumed his functions as conductor on this occasion, it must be said that he made a very favorable impression. He had his orchestra well in hand and he gave a literal, straightforward reading of the score, according to Mozart's obvious intentions, without any mistaken attempts at modern interpretation, which his simple music does not call for. His tempi were good, and, above all, he accompanied the singers judiciously and with proper shading. Evidently Mr. Franko has learned much during the many years that he has been concert master for many of the world's greatest conductors.—New York Evening Post.

Nahon Franko conducted "The Marriage of Figaro" last evening. Mozart's music was beautiful as a perfume dragged over a vast space, a perfume of lilacs and of red jacinth. It was exquisite. It was the first time that an American conducted a grand opera.—New York American.

More than usual interest was centered in the work of the orchestra, because of Nahon Franko's presence at the conductor's desk. It is cause for congratulation that an American born conductor has finally risen to the seat of the mighty in our opera house. Mr. Franko had a ticklish task following the distinguished Felix Mottl as a Mozart conductor, but he carried through his task with distinction. His orchestra was on its best behavior and he read the score with fine spirit and a splendid appreciation of tonal values. It was a reverential reading, notable for its delicacy of touch and a splendid pace and evenness of the performance.—New York Telegraph.

New York Concerts.—A great crowd applauded at the Metropolitan concert last evening Nahon Franko's elegant precision as a conductor, the measured splendor of Oliva Fremstad's voice and the admirable effacement of technic in Ysaye's art of playing the violin.—New York American.

Every vantage point near the Mall grand stand in Central Park was crowded yesterday afternoon half an hour before Nahon Franko's orchestra began the second Sunday concert, which included the much heralded first rendition of the "Salome" music by Richard Strauss. The applause that followed the fantasia caused Director Franko to bow again and again to an audience that could not have been accommodated in two opera houses.—New York Tribune.

An audience of more than fifteen thousand persons heard selections from Richard Strauss' "Salome" played by Nahon Franko's orchestra yesterday afternoon in Central Park. It was one of the largest gatherings that has ever attended a park concert. Mr. Franko was liberal in dispensing music, responding to the applause with an encore for nearly every number.—New York Herald.

BOSTON TRIBUTES.

"Tosca."—Mr. Franko gave an impressive reading of Puccini's picturesque and melodramatic score. There was constant attention to the nuances, to the shifting rhythms, to the character of the motives in their various phases. His reading was intelligently and powerfully dramatic, and the orchestra followed him with a care that was vitalized by warm appreciation of the composer's intentions.—Boston Herald.

The conductor, Nahon Franko, first violin in the Metropolitan Opera Company, made his first bow to a critical audience and bore the emphatic honors he received with becoming modesty. His grip of the theme and of his complicated vocal and instrumental forces was nothing short of masterly. Long experience has taught him not only to read skilfully, but as well the gentle art of making an audience feel what he reads by intelligent work with the baton. The orchestra responded gallantly to the demands made upon it by the composer and the very efficient conductor, and the result was an opera long to be remembered for its vivid and wholly natural realism in a season filled with the treasures of the old as well as the newer schools of the operatic art.—Boston Globe.

"Fledermaus."—The performance was conducted by Mr. Franko more agreeably, on the whole, than has been any other work this week. The orchestra not only never obtrusive was even at times delicate. Mr. Franko, furthermore, held everything well in hand, thus securing a performance excellent in ensemble and in detail. There has seldom been a pleasanter evening in the Boston Theater than that of yesterday.—Boston Transcript.

IN BALTIMORE
Mr. Franko and his fifty-five musicians have just closed a week of popular concerts that have not only been a delightful musical treat, but a financial success as well. There have been several seasons of similar concerts in Baltimore by leading orchestras of the United States, but we have never had more admirably selected and arranged programs than those given by Mr. Franko. He is an admirable violinist and a thoroughly trained musician with abundance of temperament.—Baltimore Sun.

CHICAGO ADMIRATION.
"Tosca."—Nahon Franko received imperative curtain calls repeatedly, together with the admirable principals. He thoroughly deserved it. The sweep of the bow, with long curves of rhythmic and melodic pulsation, was felt in his mastery of the score and of the masses under the sway of his baton.—Chicago Examiner.

Franko conducted and received a curtain call which he certainly deserved.—Chicago Daily News.

"L'Elisir d'Amore."—Nahon Franko conducted with much sympathy and skill, and indeed his experience as repetitor gave him an advantage which perhaps his more celebrated confreres would have had difficulty to have acquired.—Chicago Daily News.

Splendid work in dainty, melodic work of Donizetti augurs well for his greater opportunity in "La Tosca." Mr. Franko proved himself a thorough master of his work, showing complete control and authority over the orchestra, and developing a unity of purpose for all concerned in the production, and an ideal, poetic conception of the beauties of this tuneful work. Undoubtedly Mr. Franko will maintain his high standard and add to his laurels in whatever he may be permitted to undertake. There will be greater work and achievement in store for him with "La Tosca."—Chicago Examiner.

As to Nahon Franko, who had his first appearance in Chicago as a conductor last night, only words of commendation may be uttered. He read the Donizetti score with all the warmth and brilliancy expected from the Italian music, and had the good sense not to overwhelm the singers, as too many modern conductors, Wagner-trained, are apt to do. Also he was lenient with the singers, leaving them ample room to give expression to their songs and keeping the orchestra constantly under his domination, leading it cleverly wherever and however he wished.—Chicago Journal.

IN PHILADELPHIA.
"Romeo and Juliet."—As regards Mr. Franko, the conductor, the habitudes of the opera here and in New York will recognize in him the efficient concert master who has for many years kept the Metropolitan Orchestra in shape and made it what it is under its numerous special conductors. He himself has very seldom taken the director's chair over here; although there is no one in this country more familiar with operatic works of all schools. Mr. Franko, it will be remembered, came to the rescue at the performance of "Mearu" a few years ago when Mr. Damrosch missed his train and despite the fact that he was very nervous because it was the first hearing of Paderewski's opera in Philadelphia, Mr. Franko made a great hit. His familiarity with the works of the French and Italian schools makes him a particularly valuable man to wield the baton.—Philadelphia Press.

"Hansel and Gretel."—Nahon Franko was the conductor, and the beautiful accompaniments and incidental music were worthily interpreted under his intelligently sympathetic direction.—Philadelphia Inquirer.

FROM TEXAS.

"Lohengrin."—The chorus was large and the orchestra, under the able directorship of Nahon Franko, was quite superb. Wasn't that a dear thing for Schumann-Heink and Eames to do to compel Nahon Franko to leave his stand and come to them upon the stage to receive the homage so justly due him? It was one of the prettiest bits of the evening.—Houston Chronicle.

FROM SAN FRANCISCO.

It is very infrequent that Americans win the musical distinction of directing the orchestra of famous grand opera productions. Nahon Franko, who swept the singers through the lilting Strauss waltzes of "Die Fledermaus" with his baton, and who tonight will direct "Cavalleria Rusticana," is one of the few American conductors of grand opera.

Mr. Franko is equally at home in light and serious opera. His interpretation of "Die Fledermaus" last night at the Grand Opera House was a delightful revelation, and his reading of "Cavalleria Rusticana" tonight will, as last Saturday, doubtless put new spirit and significance into that work.—San Francisco Bulletin. (Advertisement.)

Jane Osborn-Hannah's Lost Trunk.

In the suit against the Metropolitan Opera Company for the loss of her costume trunk during the tour in the spring of 1910, Jane Osborn-Hannah obtained a favorable verdict from the jury October 10, awarding to her the full amount of her claim.

The trunk in question was lost after the performance of "Tannhäuser," in Detroit, April 18, 1910, in which performance she sang the role of Elizabeth. The loss was discovered a few days later when she was cast as Sieglinde in Chicago with the same company, but as she had her wigs in another trunk, a makeshift costume was arranged and the performance was saved. The costumes, mostly Wagnerian, were secured by her in Paris and had won favorable remark from both the press and the public. The Elsa costume in particular was conceded to be one of the handsomest ever seen on the Metropolitan Opera stage.

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CHICAGO

CHICAGO, Ill., October 12, 1912.

Another large Chicago dry goods store is to follow the example of Marshall Field & Co., which has one of the best choral organizations in the country, known as the Marshall Field Choral Society. The new organization is the Mandel Brothers' Choral Society. Last Thursday the employees met for regular organization and it is reported on good authority that this year the members will do their utmost to make their organization as powerful as that of Marshall Field & Co. Many local dry goods stores and other commercial houses have baseball teams, which, during the summer, compete in the mercantile league and do their utmost to win the pennant. It is well to note that two of Chicago's biggest stores have taken the initiative in backing their employees in forming choral associations. The Marshall Field & Co. Society has for its conductor Thomas Pape, while R. Gratz Cox is at the head of the Mandel Brothers' Choral Society.

The Woman's Athletic Club announces the third season of modern opera musicales to be given by Anne Shaw Faulkner and Marx E. Oberndorfer, pianist, on six Tuesdays mornings, beginning November 5, in the gymnasium of the club. This series is open to members of the club and their guests. The repertory is as follows: November 5, "The Cricket on the Hearth"; November 12, "Hamlet"; November 19, "Herodiade"; November 26, "Manon Lescaut"; December 3, "Kuhreigen," and December 10, "Conchita."

Jane Addams has recruited many singers and formed the Progressive Party Chorus.

Nevada Van der Veer, contralto, of New York, and Clarence Whitehill, baritone, of the Chicago Opera, will assist the Apollo Musical Club in its performance of "Elijah" on Sunday afternoon, November 3, in the Auditorium Theater. Mr. Whitehill last sang the role of Elijah at the Cincinnati Festival. Seats for "Elijah" are now on sale at the Apollo Club box office in Lyon & Healy's and the scale of prices is from 50 cents to \$2, according to location. The demand for tickets has been very large, but good locations may still be procured.

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Céline Loveland, pianist, announces that she is obliged to forego her elementary class because of her constantly increasing normal class. Miss Loveland's studios are in the Fine Arts Building, where she can be found for consultation.

The Chicago Grand Opera Company will give five performances this season at the Alhambra Theater in Milwaukee. Charles Pfister is president of the committee and his associates are Gustave Pabst, Otto Falk, D. J. Pettit and Joe Nihlein.

Theodora Sturkow Ryder, pianist, has just returned from Europe. She brought home some new music, which she will introduce to America this season. Mrs. Ryder will return to England the latter part of March, giving her recital in Aeolian Hall, London, on April 15. Other dates are booked for the following week.

A concert will be given on Thursday, October 31, under the auspices of the Chicago Automobile Club in the club reception rooms. The artists who have been engaged are: Mary Ann Kaufman, soprano; Nevada van der Veer, contralto; Reed Miller, tenor, and Arthur Middleton, basso. The program in its entirety follows:

Quartet from Rigoletto	Verdi
Inter nos	MacFadyen
Since Lassie Went Awa'	Strickland
'Way down South	V. Harris
O Golden Land (the West)	Melville
Sweet and Low	Mr. Miller.
I Feel, Thy Angel Spirit	Hoffman
Morning	Miss Kaufman and Mr. Middleton.
Laddie	Soaks
Evening Song	Thayer
Love, I Have Won You	C. Krelans
Trio from Faust	Gounod
Fruhlingzeit	Becker
Love's Philosophy	Huhn
Denny's Daughter	Huhn
A Birthday	Woodman
	Miss Kaufman.
Autumn	Mendelssohn
Spring	Mendelssohn
Moment that I Bless (by request)	Denne
	Madame Van der Veer and Mr. Miller.
Winds and Waves	Handel
Thursday	Mollov
Three Fishers	Hullah
The Year's at the Spring	Beach
Sextet from Lucia	Donizetti
	(Arranged for quartet.)

The following postcard has been received at this office from George Everett, mailed from Birmingham, Ala., October 6, 1912: "The only musical paper I could find here

was THE MUSICAL COURIER. I am the soloist with Liberati's Band one week here and two in Boston."

Clarence Eidam, pianist, has returned from Berlin, where he spent the summer with Josef Lhevinne, and opened his season with a recital at Penn College, Oskaloosa, Ia., on September 27, playing the following program:

Toccata and fugue	Bach-Tausig
Andante in F.	Beethoven
Rhapsodie, E flat	Brahms
Prelude	Giere
Nocturne	Debussey
Symphonic Etudes	Schumann
Nocturne	Chopin
Waltz	Chopin
Etude	Chopin
Polonaise	Chopin

Mrs. Theodore Worcester will present the entire Theodore Thomas Orchestra at the Grand Opera House, Aurora, Ill., Tuesday, October 29. Mrs. Worcester, pianist, will be the soloist of the evening. Every seat has been secured and the affair will not only be one of the greatest musical events ever given in Aurora, but will surpass most of the previous social undertakings in this beautiful Chicago suburb.

Herbert Witherspoon, the popular American basso and member of the Metropolitan Opera Company of New York, will be heard in song recital next Sunday afternoon, October 20, at the Studebaker Theater under the direction of F. Wight Neumann. Mr. Witherspoon has not been heard in recital in Chicago for the last three years. The complete program is as follows:

Per questa bella mano (separate concert aria)	Mozart
Un ruisseau bien clair (from Les Pelerins de la Mecque)	Gluck
Adelaide	Beethoven
Liebeslauschen	Schubert
An die Leyer	Schubert
Es treibt mich hin	Schumann
Wer macht dich so krank	Schumann
Wanderlied	Schumann
Ständchen	Brahms
Todessehnen	Brahms
Je ne veux pas autre chose	Widor
Madrigal	Thomas
Vieille Chanson	Bizet
Not with Angels	Rubinstein
O Thou Billowy Harvest Field	Rachmaninoff
Liat to Me, Rosebud (Hungarian Melody)	Koray
Sweet Kate (Elizabethan Song)	Old English
I Know Where I'm Goin', She Said	Old Irish Country Song
The Next Market Day	Old Irish Country Song
R quiem (first time)	S. C. Colburn
The Fool of Thule	Yon

Frederic Shipman visited this office last Friday and showed the writer the bookings secured for his artists all through the season. Mr. Shipman broke all records in Canada this season and will have a large share in the engagements made throughout the States this year.

Hazel Mudge, soprano and professional pupil of Herman Devries, has been engaged to sing in "The Messiah" in Aurora on Friday evening, November 22. The other soloists are John B. Miller, tenor, and Arthur Middleton, basso.

W. Spencer Jones, of the managerial firm of Haensel & Jones, New York, was in Chicago last week and visited

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the offices of THE MUSICAL COURIER. Mr. Jones reported big bookings for all the artists under the Haensel & Jones management.

Alfred Goldmann, pupil of Frederik Frederiksen, played the Saint-Saëns violin concerto at a studio recital last Friday evening. Mr. Goldmann will play the same concerto in Cedar Rapids, Ia. Ruth Clarkson, of London, England, was formerly a pupil of Mr. Frederiksen, with whom she studied several years prior to studying with Emile Sauret. While studying with Mr. Frederiksen she gained the Dove Scholarship at the Royal Academy of Music in London, which is worth three years' free tuition at said institution. Mr. Frederiksen is also the instructor of the following American pupils: Benjamin Paley, Alfred Goldmann, Pearl Hinkel, Neva Chilberg, Clarence Evans, Arthur Uhe, Susie Hammond, Emma Will and many others.

George Hamlin, the Chicago tenor and member of the Chicago-Philadelphia Opera Company, has been engaged by F. Wight Neumann for a song recital at the Studebaker Theater, Sunday afternoon, January 5. This will be Mr. Hamlin's only recital appearance in Chicago this season.

John B. Miller is leaving Sunday night to fill a week of engagements in Kansas. Mr. Miller filled over sixty engagements this past summer, having appeared in twelve different States touring from Chicago to the Pacific Coast. He has already booked over fifty dates for this season.

Lulu Jones Downing will give a reception to the patronesses of the Bispham recital at the home of Mrs. Harry L. Hollister in Birchwood, Tuesday afternoon, October 29. An informal musicale will be given in the afternoon which will enlist the services of several Chicago artists.

Mrs. Claude L. Steele, correspondent for THE MUSICAL COURIER in Muskogee, Okla., passed through Chicago last week en route to her home town from the East where she spent her vacation of several weeks. As soon as she reaches Muskogee, Mrs. Steele will resume her lessons. Her many pupils are awaiting her return with great anticipation.

Josef Halamicek, for many years an instructor of the violin at the American Conservatory, has bought a ranch at Campbell, in the beautiful Santa Clara Valley, California. Campbell is situated near San Jose, known as the "Garden City." He reports having raised a fine harvest of prunes, apricots and peaches. Jan Kalas, formerly a cellist of the Chicago Orchestra, is associated with him in this new venture.

Marie Rappold, prima donna soprano of the Metropolitan Opera Company of New York, will make her first Chicago appearance in song recital Sunday afternoon, October 27, under the direction of F. Wight Neumann.

Elsie de Voe, pianist, appeared in a recital before the La Grange Woman's Club, September 24. The program was well received and arrangements were made after the concert for future appearances for this artist in La Grange. Miss de Voe played the gavotte in E minor by Silas, two Chopin etudes, and arabesques on the theme of "Blue Danube" waltzes by Strauss-Schulz-Evler.

Mr. and Mrs. James G. MacDermid won their customary artistic success when they appeared as the attraction on the Knox artist course at Galesburg, Ill., on October 3. Press opinions follow:

During the last twelve years Sibyl Sammis-MacDermid has won for herself a secure place in the affections of music lovers, and today is recognized as one of America's great artists. More like a goddess than a mortal, Mrs. MacDermid entered, smiling, upon the stage at Beecher Chapel Thursday night. Wonderfully gracious and queenly, she had her audience captured by her very presence, but when her voice began its enchantment the charm was complete. Her voice is of marvelous range, brilliancy and flexibility, making it possible for her to interpret every shade of emotion with thrilling intensity. The first number, "With Verdure Clad," from Haydn's "Creation," was the classic of the old school which is on every artist's program that is well balanced. It was heartily applauded. "Your Kiss," by John Winter Thompson, was a great success and had to be repeated. It was suited to show the striking range and passion of her voice perfectly.

James G. MacDermid played his wife's accompaniments very acceptably. The last group of songs was written for Mrs. MacDermid by her husband, and there was a peculiar charm in hearing them interpreted by the composer and the voice for which they were written. They were sung with a passion that glorified her, her husband and the songs, and enraptured the audience. Mr. MacDermid is a song writer of wide reputation. With little publicity, his songs have been sought by famous singers and cordially welcomed by the public. Mrs. MacDermid wrote the words to "The Song that My Heart Is Singing" and her husband has given them a wonderful musical setting. Mrs. MacDermid has a well schooled voice and uses it with extraordinary skill, passing easily from high soprano pianissimos to large, rich, even contralto tones. The evening will long be remembered by those who were privileged to attend.—Galesburg Republican-Register.

One of the finest recitals given in the city for some time was that by Sibyl Sammis-MacDermid, who appeared last evening at Beecher

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Chapel on the Artists' Course. A large audience had assembled, for Mrs. MacDermid has sung in Galesburg before, and every one present realized a musical treat was in store. Mrs. MacDermid is an exquisite apostle of song. In splendid voice she sang with fire and consummate artistry. Such depth and purity of voice and sympathetic expression could not fail to appeal. Again and again throughout the program she was recalled for encores. Her versatility and musical skill were shown from her choice of composers, Haydn, Brahms, Reger, Hildach, Gilberte, MacFadyen, Thompson, Debussy, Paladilhe, Chaminade, Massenet and MacDermid. These songs were sermons on the beauty of the vernacular. In them all the undulating planes of human emotion were displayed in all their phases. Only great dramatic genius and truly wonderful personality combined with a beautiful voice could give such artistic interpretations. John Winter Thompson's song, "Your Kiss," proved a favorite and received so much applause that Mrs. MacDermid appeared again for its repetition. Mrs. MacDermid at the close of the program presented a group of songs composed by her husband, James MacDermid, who, through the evening, acted as her accompanist. His songs are rapidly growing in popularity throughout the country, and Mrs. MacDermid sang "Fulfillment," "Charity" and "If I Knew You and You Knew Me" in such a captivating way that her husband shared the honors of the evening with her.—The Galesburg Evening Mail.

RENE DEVRIES

PERSINGER'S VIOLINS VALUED AT \$27,000.

Louis Persinger, the newest American violinist, whose European successes have been widely recorded, arrived in

Saturday afternoon, November 9. His first orchestral appearances will be in Philadelphia with the Philadelphia Orchestra, November 1 and 2, when he will play the Bruch concerto in G minor.

During his years abroad Mr. Persinger won genuine triumphs in Germany and England. Some of his criticisms were of so laudatory a character that it was deemed best not to publish all of them. In London, particularly, most extravagant praises were written of the young man's talents; one critic declared that his performances disclosed some of the "verve" of Ysaye, who was one of Persinger's masters.

In Germany Persinger has played for royalty and received honors that might make a less sensible young man lose his head. Persinger, however, comes back to his native land with his common sense Americanism intact, and is looking forward eagerly to his long tour which has been booked by the Concert Direction M. H. Hanson.

SCHUMANN-HEINK IN BROOKLYN.

Madame Schumann-Heink will open the season in Brooklyn to-morrow evening (Thursday) with a recital in the Opera House of the Academy of Music under the auspices of the Brooklyn Institute. The contralto will sing a Mozart aria (from "Sextus"), songs by Richard Strauss, Max Reger, Raff; an air from Mendelssohn's "Elijah"; "Agnus Dei," by Bizet, and a group of English songs by Walter Morse Rummel, Charles F. Edson, Langdon Ronald and J. J. Molloy. Eduard Collins, a young pianist, is to play two groups of solos, and the great singer again will have the sympathetic support of Katharine Hoffmann as accompanist.

GALSTON, MUNICH PIANIST, IN NEW YORK.

Gottfried Galston, the Munich pianist, who is to tour America this season, arrived in New York Monday morning on the steamer Prinz Friedrich Wilhelm of the North German Lloyd line. Galston is to open the new Aeolian Hall in West Forty-second street, New York, Saturday, November 2.

Janet Spencer Returns More Girlish.

Appearing more charmingly girlish than ever, Janet Spencer, the popular American contralto, returned recently from an eighteen months' sojourn in England. She is under the management of the Wolfsohn Musical Bureau and will again have many bookings in her native country this season with oratorio and choral societies.

While abroad Miss Spencer sang in nearly every large city of Great Britain in oratorio, in recital and with orchestra. The English love the contralto voice and Miss Spencer's notices indicate that they hugely admired hers.

For a time Miss Spencer, while in England, lived with a family of high culture in one of the London suburbs; her holidays were usually spent on the Continent. During one trip she had an exciting experience coasting in Switzerland.

Detroit Philharmonic Course.

James E. Devoe announces the artists for his Philharmonic course of concerts in Detroit. Madame Schumann-Heink is the first attraction on October 29. The Flonzaley Quartet will play next on November 16. Alma Gluck follows on November 28. John McCormack appears on December 5; Mischa Elman, on January 16; Alice Nielsen and her company, January 28; Josef Lhevinne, February 18. Adelene Genee, the famous dancer and her own ballet and orchestra, will close the series on April 8.

Vincent d'Indy, director of the Schola Cantorum, composer of "Wallenstein," of "The Song of the Bell," of "Fervaal," which is soon to be given at the Paris Opera, and of a host of other works, has been made an Officier de la Legion d'Honneur.—Paris Figaro.



LOUIS PERSINGER.

New York Monday morning of this week on the steamship Rotterdam of the Holland-American line. His valuable violins, appraised at \$27,000, are being stored in a safety vault while Mr. Persinger and his mother, who accompanied him from abroad, are visiting the father of the young artist at Colorado Springs. Persinger the elder has not seen his son or wife in several years.

Mr. Persinger will be back in New York in November, as his first recital at Aeolian Hall has been scheduled for

GREATER NEW YORK

NEW YORK, October 11, 1912.

Adela Bowne, the soprano, who hails from Philadelphia and is well known thereabouts, having sung in prominent social and church circles, is making many friends in the metropolitan field through her fine voice and winning personality. She sang for managers Dippel and Hammerstein, and has a message from the former asking her to sing for him again. Koemmenich, the new conductor of the Oratorio Society, has also heard and admired her, and a Pittsburgh church has her in mind for a place with big salary. She will sing at musicales at the Stotesburys' in Philadelphia this season; she cherishes a beautiful gift of jewelry from them, having sung at their mansion before. It would seem that avenues for her are opening, and this is her due, for she has the voice, education and personality.

Christiaan Kriens and Eleanor Foster Kriens are again busy with classes in violin, composition, piano, coaching (French, German), etc. They prepare pupils from the rudiments to concert stage. Ensemble lessons in the form of duets, trios, quartets, special courses for teachers, a "Virtuoso Class" for violinists—all this comes under their plan. A special feature is their affiliation with the Kriens Studios in Paris and Kriens Orchestra in Holland (the senior Kriens). Mr. Kriens has resumed violin instruction at The Castle, Tarrytown, N. Y. His star pupil there is Miss Powers, who will be heard in important concerts this season.

Emma A. Dambmann (Mrs. Herman G. Friedmann) sings in public far too little to satisfy her admirers. This is largely owing to her being so busy with pupils, for she is a very successful teacher. Of their doings THE MUSICAL COURIER prints frequent news; of her singing less, but the appended was written by an admirer:

Miss Dambmann's voice must be heard to be fully appreciated. It is in every sense of the word a grand voice, even, mellow, powerful yet sympathetic. Particularly noticeable are the purity of the quality and elasticity of modulation, the lack of which often constitutes such a grievous defect in contralto voices. Another valuable characteristic of Miss Dambmann's voice is its almost marvellous carrying power, which enables her to fill the largest auditoriums with an ease that must be extremely satisfactory to the singer; for no artist, it

CABLEGRAM
Dresden - October 13th

LEON RAINS

Scored the triumph of his life at a farewell Concert given at the Palmgarten, Dresden, on Saturday Night, 12th. Roland Bocquet, the Dresden composer, who comes with him to America, acted as accompanist on this occasion.

The program comprised novelties by Max Schillings, Roland Bocquet, Hans Sommer.

The Hall was packed to suffocation. Encore after encore was insisted upon and Mr. Rains was the subject of stormy ovations by a public who have for the last ten years been accustomed to look upon Rains as their prime favorite.

Concert Direction M. H. HANSON
437 Fifth Avenue, New York

matters not how highly cultured, can adequately interpret a composition of high order unless she "feels" that her voice is filling the place where she is singing. . . . The singer's perfect enunciation, which was well displayed in the German song, "O Beloved," is of a clearness rare among contraltos. Every word and syllable was distinct.

Claude Warford, who was engaged last month as tenor soloist and musical director at the Methodist Episcopal church of Morristown, N. J., has engaged one of his artist-pupils, John Lindsay, as solo baritone of his choir. Mr. Warford opened his studio at 60 Washington square last week with the largest number of students enrolled since his coming to the metropolis five years ago. Combining the special knowledge of the singer with the wider ability of the musician, and the tactful carriage of the traveled man of the world, Mr. Warford is making himself favorably known.

Mary T. Williamson, a Leschetizky pupil, splendid pianist and successful teacher, spent a beautiful summer in the



She: "Will you dedicate your new composition to me?"
He: "With pleasure. It is called 'Intermezzo Grotesque.'"

Berkshire Hills, and returns to her work with every promise of a large class. It is to some extent unfortunate that she is so busy with pupils, since it prevents her playing in public; to hear her is to listen to convincing, warm, pianistic art.

Idelle A. Patterson, the lyric soprano, who sings Sundays at the Scotch Presbyterian Church, Ninety-sixth street and Central Park West, has many flattering press notices. A few follow:

Idelle Alye Patterson's voice is of a beautiful lyric quality and wide range and her numbers were enthusiastically received. She was obliged to respond to repeated encores.—Newark (N. J.) News.

The work of the soloist, Idelle Alye Patterson of New York, in Gaul's "Joan of Arc," at the Oneonta Theater, was a rare treat and seldom does Oneonta enjoy an artist of her ability.—Oneonta (N. Y.) Star.

The song recital given by Idelle Alye Patterson, of New York, at the Congregational Church, demonstrated the singer's versatility and with the added charm of her personality, she easily captivated her audience.—Minneapolis (Minn.) Journal.

A. Russ Patterson, organist, choral conductor and coach (Sundays in charge of the music at Calvary M. E. Church, 120th street and Seventh avenue), has his share of endorsement of the press. Some notices follow:

Mr. Patterson's piano solo and ensemble work show that he is master of the instrument.—Newark (N. J.) News.

The piano numbers rendered by Mr. Patterson were enthusiastically received and added greatly to the program.—Brooklyn Eagle.

The accompanist of the Apollo Club, A. Russ Patterson, demonstrated his fine ability at all of the programs, and showed how important a true accompanist is.—Minneapolis Journal.

Mattie Sheridan, president and toastmaster of the Hungry Club, announces the following attractions for the current Saturday night dinners of the club, Hotel Marseille, Broadway and 103d street: Three hundred and sixteenth dinner, October 12; Jerome Schaeffer, Edna Schaeffer-Kellogg, society entertainers, guests of honor. Three hundred and seventeenth dinner, October 19; John William Sarnegat, in magic, mirth, music and mystery. Three hundred and eighteenth dinner, October 26; Martha Goode Anderson, president of the Dixie Club, guest of honor; Mrs. L. Kirby Parrish, director of entertainment. A fea-

ture of the after-dinner program, October 26, will be the performance of a playlet written by Mrs. Anderson, entitled "Southerners in New York, or Living up to Tradition."

Dr. R. Elliott Clarke, formerly of Steinert Hall, Boston, has written "Voice Building as an Exact Science," which goes into the matter in thorough fashion, including the normal method of throat building, lung building and body building, as evolved by himself. "Voice Building; the Singing Voice, the Speaking Voice"—this is another interesting brochure which singers will do well to obtain. Many testimonials, from both Europe and America, unite in grateful recognition of immense benefit derived from his teaching, both personally and by correspondence. His address is 45 East Thirtieth street, New York.

Sadie J. Bruckheimer is a dramatic soprano who would be an acquisition to a choir needing a strong, true, leading voice. "The Lord Is My Light," "Save Me, O God," "Es blinkt der Thau" (Rubinstein) and "Lenz" (Hildach) are a few of her sacred and secular solos.

Mary E. Latey, a Rudersdorf pupil, who was active in her native city of St. Louis some years ago (she was the original teacher of Adele Laeis Baldwin), is in New York, 587 Riverside Drive, and has some promising pupils. Letters of recommendation to her from the late Madame Rudersdorf show that eminent teacher's high esteem. A vigorous personality is Mrs. Latey, and Rudersdorf exponents are uncommon.

At the opening meeting of the Women's Philharmonic Society, Amy Fay, president, plans were discussed promising a very brilliant musical season. Mrs. Sherwood (widow of the noted pianist and teacher) and daughter will give the first recital of the season Saturday, October 19, at the Cranberry Studios, Carnegie Hall. Elma R. Wood, conductor of the chorus, is reorganizing her forces, and will receive applicants at her residence, 446 Manhattan avenue. She will also receive candidates for vocal scholarships in the society. Applicants for piano scholarships will be received by Miss Fay, 68 West Ninety-first street.

When little children are enabled to read the most difficult operas and oratorios at sight, before audiences of the most critical musicians in the country, and large classes of school children in grades below the seventh are enabled to accomplish the unheard of feat of singing the most difficult numbers of Handel's "The Messiah," which they have learned not by rote, but as an integral part of the bi-weekly class lesson in time, intonation, etc.; when singers, who at the beginning of the season are absolutely ignorant of the difference between a sharp or a flat, have not the slightest knowledge of keys or of time, cannot read the first measure of the simplest hymn at sight, are taught by the end of the season (six months' study) to pass successfully the difficult church trials and secure solo and choir church positions as much through their sight reading as their good singing, it shows that to accomplish these results unusual methods have been used. To make such things possible Mary Fidelia Burt has given years of the closest study and experimentation to the development of her Scientific Method of Sight Singing, Ear Training and Musical Stenography, which is being used in many States throughout the Union; and the principals and presidents of some of the first educational institutions in the country have written to her expressing their appreciation of the results accomplished in their schools by her method. The work of the Burt School includes normal courses for music supervisorships in large cities, for private schools, and for public schools in smaller cities; special courses in ear training, sight singing, dictation, etc.; coaching singers in sight reading for church, oratorio and opera; courses in harmony, counterpoint and musical analyses. Classes or private lessons are for both adults and children. Miss Burt's studios are at 1202 Carnegie Hall, Wednesdays and Saturdays; and 48 Lefferts place, Brooklyn.

Cornelia Meysenheym, Royal Bavarian and Hollandish opera singer, now a leading metropolitan teacher, has many promising voices in charge. They will be heard in a series of studio recitals during the season, thus accustoming them to sing before people. Madame Meysenheym has the great advantage of being a singer who can show by vocal example how to sing, and how not to sing; she shows the practical way. All pupils who study with her soon learn to sing with ease, their high notes develop, the voice becomes elastic, and they at once experience "the joy of singing." Madame Meysenheym was among the very first to sing Richard Strauss' songs.

Carl M. Roeder was delighted to greet his old pupil, Rudolph Reuter, whose foreign achievements have verified the promise of former years. When that young man appeared at Carnegie Hall recently, shortly after the Lusitania brought him into port, it was noted that he was looking exceedingly well, comparatively little changed by his

six years of sojourn in foreign climes. Another Roeder pupil, Samuel Mensch, whose playing in past years called forth the commendation of THE MUSICAL COURIER (and who was also singled out for special distinction by the Berlin Hochschule) also returned to New York this autumn, splendidly qualified for his chosen field as concert pianist and teacher.

Marguerite Barnes Lovewell, the soprano (a Bissell pupil), who sang during the summer in light opera at Lynn, Mass., is again in New York. She has booked concerts in Willimantic, November 5, and Haddam, Conn., November 20.

Frederick Heizer, the young Sioux City violinist of great talent, receives much laudatory notice in local papers for his unusual playing at a joint recital given by himself and Cornelius Van Vliet, cellist. Glenn D. Gunn and Maud Powell follow in the course of concerts.

Alexander Ermoloff, well known as a tenor, and who has sung in concerts in the metropolis and suburbs, has a vocal studio at Cathedral Hall, 229 West 110th street.

The New York Concert Trio, consisting of Edward Fajans, violinist; Shepherd Garretson, tenor and dramatic reader, and Wilbur Follett Unger, pianist and accompanist, gave a delightful concert in the First Methodist Episcopal Church of West Orange, N. J., last Monday night. The program was an unusually interesting one, embracing solos for piano, violin and voice, with ensemble work by the trio. For variety Mr. Garretson rendered Cole's "King Robert of Sicily," accompanied by Mr. Unger. The church was well filled with an enthusiastic audience, who applauded each number heartily. The program lasted about two hours and each of the performers displayed great artistry and musicianship. The trio gave another successful concert October 10 at the Williams Avenue M. E. Church, Brooklyn.

GEMÜNDER, Violin Experts.

The old established house of August Gemünder & Sons, 42 East Twenty-third street, New York, publishes extremely readable and informing printed matter; not catalogues or boastful bragging, but literary matter pertaining to the violin and correlated subjects. Of these, recent publications are the three brochures, "Sound Advice in Buying a Violin," "The Violin Bow: Its Past, Present and Future," and "The Triumphs of a Gemünder Violin." The first goes into the primary importance of temperamental education both to player and violin, the results of individual "style" on violin intonation, etc. These matters are most interestingly gone over, giving unusual information.

The "Violin Bow" brochure gives a historical article on "The First Bow," "Famous Bow Makers of the Past," "Fine Players Need Fine Bows" and "The Amateur and Semi-professional Player and His Bow." Full cuts of the famous Gemünder Bausch model, Tourte model, Vuillaume model and their own model are given, with glimpses of rare old bow models, such as Lupot, Dodd and Lafleut.

"Triumphs" is the title of a booklet of twenty-eight pages, telling of the famous Sousa Band trip through two hemispheres, Nicoline Zedeler (a Spiering pupil) playing a Gemünder art violin on the trip around the world. For this tour a violin of extraordinary carrying tone was indispensable, for tremendous auditoriums were to be visited. The instrument was a phenomenal success; it was played both indoors and outdoors, and its volume of tone was amply satisfying. Miss Zedeler brought with her hundreds of press notices attesting to this, but none will carry more weight than the following from Sousa:

JOHN PHILIP SOUSA, AMERICA'S GREATEST BANDMASTER, FATHER OF THE MODERN MILITARY BAND, COMMENDS MISS ZEDELER AND THE GEMÜNDER VIOLIN SHE PLAYED.

ASHEVILLE, N. C., January 20, 1912.

DEAR MR. GEMÜNDER:

It affords me more than ordinary pleasure to congratulate you on the quality of tone and general excellence of the violin used by Miss Zedeler on our tour around the world. Violins are like horses, common bred and thoroughbred, and the Gemünder violin used by Miss Zedeler is certainly a thoroughbred.

Wishing you every success, believe me,
Most sincerely,

(Signed) JOHN PHILIP SOUSA.

Klibansky for Stamford Society.

Sergei Klibansky, the baritone, sang at two musicales recently in Stamford, Conn., one at the home of Mrs. F. B. Cobb on September 21, and another at the residence of Mrs. G. W. Hill on the following day. His program in-

cluded lieder by Schubert, Brahms, songs by Coombs, Reichardt and Mary Howard. Mr. Klibansky has been engaged by Mrs. Hill for the large musicale she will give at her New York residence in November.

Mr. Klibansky has made many friends among society people in New York and vicinity. His singing is distinguished for polish, and that is a quality that is always appreciated in an artist who sings in the exclusive circle of a private home.

Matzenauer Resting in Italy.

Margarete Matzenauer, leading contralto of the Metropolitan Opera Company, is now resting at Montecatini,



MATZENAUER IN SILHOUETTE.

Italy, prior to her season's activity in America. Madame Matzenauer will arrive in New York early in December.

Wisconsin Conservatory of Music.

MILWAUKEE, Wis., October 12, 1912.

The Wisconsin Conservatory of Music will give its first faculty concert of the season on Monday night, October 14, in the Pabst Theater, Milwaukee. Much interest is manifested in the first appearance of Claude M. Saner, formerly leading tenor with the Aborn Grand Opera Company, now a member of the Conservatory's faculty. The program is as follows:

Organ—

Inflammatus, Stabat Mater	Rossini
Prayer, Jewels of the Madonna	Wolf-Ferrari
In Hammersbach	Elgar
	Winogene Hewitt.

Piano—

Basso Ostinato	Arensky
Value Caprice	Rubinstein
	Frank Olin Thompson.

Voice—

Musetta's Value Song (La Boheme)	Puccini
Wenn ich ein Voeglein waer	Hoezel
Clementine Malek.	

Piano, Value in E major

Moszkowski

Violin—

Romance from Second Concerto	Wieniawski
Mazurka	Wieniawski
Miss C. Marcan.	

Voice—

Am Meer	Schubert
My Love Is Like a Red, Red Rose	Fatheroe
Aria from Aida, Celeste Aida	Verdi
Claude M. Saner.	

Piano—Venezia e Napoli, Tarantelle

List

Olga Marcan.	
Cello, Souvenir de Suisse	Servais
Hugo Bach.	

Voice—

Lungi Dal Caro Bene	Secchi
Heimliche Aufforderung	Strauss
Why I Love You	Alexander MacFadyen
Banjo Song	Sidney Homer
Katharine Clarke.	

Piano, Hungarian Rhapsody No. XII

List

Arnold A. Krueger.	
Elocution, Lady of Shalott	Rickle Zien.
Trio, F major, Allegro Moderato, Scherzo Vivace	
Mrs. Norman Hoffman, Willy L. Jaffe, Hugo Bach.	
Accompanists: Misses Hewitt, Hermon, Tucker.	

Friedberg Sunday Afternoon Concerts.

The second popular Sunday afternoon concert under the management of Annie Friedberg took place October 13 at the Irving Place Theater, New York. The audience, not very large, was most attentive and interested, and all the performers were encored. The majority of the songs were by American composers. John W. Nichols gave an especially beautiful group of three songs, "Flower Rain," Schneider; "Boat Song," Harriet Ware; "The Year's at the Spring," Mrs. Beach. His voice is a lyric tenor of good quality, and was heard to advantage. Maud Gaudreault sang two groups of songs. Her voice is a light soprano of most pleasing quality, and the songs were well sung. Arthur Mayer, who has a baritone voice of much strength and richness, sang with good taste and expression. Several songs were sung very acceptably by Ethel Fitch Muir, contralto, and Hendrika Troostwyck, violinist, played Nachez's "Hungarian Dance" and two small pieces composed by Erna Troostwyck. Herman Spieler played the difficult accompaniments with sympathy and expression; in his hands they became more than mere accompaniments.

Witek in Home City.

Anton and Vita Witek, who appeared in joint recital in Saaz, Bohemia, Mr. Witek's home city, during their summer sojourn in Europe, count that event among the pleasant features of their holiday. That the press felt even as vivid an interest in this appearance is proven from the notices following:

In the adagio, recitative and finale from the Bruch D minor concerto, Mr. Witek displayed a heart stirring pathos, tragic intensity and tremendous rhythmic inciseness all in one, while the Paganini fantaisie, filled with passionate declamation, brought piano and violin into such absolute unity of musical idea that the audience fairly thundered its appreciation of the eminent artist pair. —Grazer Kreisbote, September 18, 1912.

The virtuosity of Anton Witek was proven once again in his superb mastery of the colossal difficulties of the Paganini fantaisie, while the tremendous virility displayed by Madame Witek in her rendering of the Liszt Don Juan fantaisie commended her artistry, even as the poetic interpretation of the Schubert intermezzo praised her deep musical feeling.—Saazer Anzeiger für Stadt und Land. (Advertisement.)

WILLIAM A. BECKER

Exclusive Management of ANTONIA SAWYER, 1425 Broadway, Mason & Hamlin Piano Used

EMINENT
PIANIST

New York

(Continued from page 32.)

laid this eminent musician low? Eh? What did he die of?"

"Well—er—ahem—er—you see—" said Dr. Budge.

"No, I do not see," retorted the knight.

"I was going to say that I thought he died from falling off a pyramid," said Dr. Budge, winking at Petrie.

"No, Budge, you are wrong, absolutely wrong. On the 9000th page of my seventy-third volume you will find it distinctly stated that Anch was killed by a firecracker on a Fourth of July celebration," replied Flinders Petrie, giving Dr. Budge a prod in the ribs with his left thumb and tapping his forehead significantly with his right hand.

"Gentlemen," said the Don in his austerest tones, "you trifles. You are frivolous in the presence of our dear departed brother—not lost, but gone before. What matters it that he began his career as a corpse three thousand years ago? When does reverence for the dead cease? Is this not a human hand—a human head?"

Both Egyptologists took out their handkerchiefs and wept in silence, not the loud, demonstrative wailing of spectacular grief, but the subdued and hidden sorrow too deep for utterance.

"I have examined Anch Hapi and have come to the conclusion that his dried parchment skin and his muddy yellow complexion could be caused by one particular vice alone."

"And that is?" said the two savants in a passage in thirds like a duet from an Italian opera.

"He died from smoking Egyptian cigarettes," said the Don in tones that admitted no contradiction.

Petrie was petrified and Budge did not budge. Don Keynoté left them gazing absentmindedly at the mummy of the non-union musician in the glass case.

The big policeman, who had overheard the knight giving information to the two great Egyptologists, followed him with awe.

When the Don came to a case containing the mummy of Cleopatra he turned to the officer and asked him if "the lady in the case was the one known in the ecclesiastical history of the temptation of St. Anthony."

"Haw, haw, haw!" roared the burly policeman in stentorian peals, forgetting his customary wooden dignity. "Haw, haw, haw! Wery good, sir, wery good indeed. Hantony and Cleopatra! Haw, haw, haw!"

It is no good for any one to suggest, timorously or otherwise, that we are a musical nation. We are the acceptors of music of every kind from Handel to Debussy, and we have our preferences.—London Music.

LANGUAGE IN SINGING.

[FROM THE LONDON TIMES.]

The mispronunciation of the language in singing, which we have called singers' English, is not a mere matter of taste or of individual defect or of general slovenliness, but a much more serious evil which does not seem to be recognized. It is based on a radical misconception of the nature and function of singing, and it is systematically imparted to pupils and students as part of their training. In other words, a practice which negatives the very purpose of song is regarded as a necessary part of it. And this is a recent thing. Mr. Anstice, in a letter which we published on Wednesday, has reminded us that Sims Reeves never used singers' English himself or allowed his pupils to use it, nor did any of the great artists of his generation and the next to it. Some remain to prove it. There are, for instance, Madame Patti and Sir Charles Santley; their diction is always pure and straightforward. They do not roll their "r's" and distort the vowel sounds in the modern fashion. Sir Charles Santley has asked many hundreds of times why people imagine a vain thing, but it has never occurred to him that they "imahghine a veen theeng," which is as near to the current pronunciation as spelling can get. Individual singers may have taken liberties here and there with some particular vowel falling on a particular note, but that was because it presented a special difficulty to them. Sopranos, for instance, generally find it difficult to produce certain vowels near the top of their register; and, when the tissues lose their elasticity with the lapse of years, all singers are liable to some trouble of the kind, which they have to evade. In his later years Mario used to take great liberties with the words in high passages. But alterations made on that ground are compulsory, not intentional, and are entirely different from the deliberate practice of mispronouncing words on principle. That is wholly modern. The old ideal was an equal mastery of all vowels in every part of the voice and the most natural enunciation possible. It is still the ideal in other languages. The most accomplished and effective singers are those who most nearly realize it.

That this is the true ideal becomes at once apparent when we recognize the proper function of singing. The singer is saying something to the listeners, is interpreting to them the words of the poet, the dramatist, or the sacred

writer, but in tones more expressive than ordinary speech. Singing is speaking enlarged or magnified. The ordinary spoken sounds are magnified in three ways; namely, in regard to (1) extension, (2) intensity, (3) inflection. That is to say, they are more sustained, louder, and more varied in pitch. This is the rule, though the modification may also take place in the opposite direction in regard to all three characters. Thus the sounds may be shorter and more rapidly emitted than with ordinary speech, as in buffo or patter songs; they may be softer, as in the use of the mezza voce; and they may be less inflected, as in monotone passages. All these variations in both directions have their proper application, but the object of all of them is to heighten expression. The same meaning is expressed as in speech, but expressed more powerfully by means of the changes indicated. Consequently, the sounds themselves, the words which embody the meaning, remain the same. They may be more prolonged, louder, and extended over a wider range of pitch, but their character and formation is the same as in speech. This may be very easily tested by uttering any word on a given note, first in a whisper, then with the ordinary spoken voice, and gradually prolonging the sound until it becomes singing, with variations of loudness and softness introduced at will. The quality of the sound is the same all through, and it is formed in exactly the same manner. That is the real meaning of Pacchierotti's saying about speaking and breathing. He did not mean that some peculiar and unnatural way of speaking and breathing must be learned and then the learner would know how to sing, but that singing is merely an extension of the natural action of the organs in speaking and breathing. It may be perfected by practice, but should not be altered in character.

Singers who have something to say to their audience, who feel the words they are uttering and realize the intensified expression given to them by the musical form, who desire to convey this meaning to others in the fullest measure at their command, instinctively adopt a natural diction and make the words as clear as possible. That is real singing, and that alone; it is sincere, the expression of feeling, and a true art. It reaches the greatest perfection when it is exercised with the aid of exceptional gifts, but it is not dependent on them. Moderate voices, when so used, will give more pleasure than fine ones that utter a series of sounds, but say nothing intelligible. The effect of simple diction, heightened by beauty, power, and control of voice, is extraordinary. Sims Reeves could utter the simplest phrases in a way that modern English singers and audiences have no conception of; the words dropped out as if they were spoken, but with a dramatic effect of astonishing force. Nothing could be simpler either in words or sequence of notes than "The night was drear and dark" in "The Bay of Biscay," and he used to drop the words out in the most natural way, but with an intensity of meaning that conjured up the whole scene—the dark night, the laboring ship, and the heaving sea; and in "Samsen" the exclamation "Total eclipse!" uttered with the utmost simplicity on three descending notes, was made to convey the whole tragedy of blindness. Braham had the same power. A musician has left on record the impression made by that great singer's enunciation of a perfectly simple phrase. He was taken as a boy to hear "Israel in Egypt." The performance had begun when they entered the room, and he saw on the platform a little man in a scratch wig take a tremendously deep breath and say, "He turned their waters into blood" with such overwhelming expression that the whole miracle seemed to pass before his eyes. That is singing in its highest form, and it is attainable only by a perfectly direct and unaffected enunciation of the words.

The conception of singing which lies at the bottom of intentional mispronunciation starts from an opposite point of view. It regards sound, not sense, as the ultimate object. According to it the singer's function is not to say something to the listeners, not to interpret a meaning, but to make an extraordinary sound, which may mean nothing. This notion of singing is very widespread. A vast number of people desire to sing, and they start with the idea that the essence of it is to make some unnatural sort of sound, for which it is necessary to take an unnatural attitude, contort their features, and distort their vocal organs. The first thing they ought to be taught is that this is all wrong, and that the position of the body and the emission of the voice should be as unconstrained and natural as possible. They are, indeed, often told so; but, unfortunately, the false idea with which they started is confirmed by all the world be scientific "methods," the theories of "production," and the anatomical details with which many "professors" of singing love to impress their pupils. All these modern tricks direct attention to the

First Violin Recital, Aeolian Hall

THE RETURN OF LOUIS PERSINGER, THE AMERICAN VIOLINIST

LOUIS PERSINGER will inaugurate his First American Tour by playing with the Philadelphia Symphony Orchestra

On NOVEMBER 1st and 2nd

and by a FIRST NEW YORK RECITAL

At the New Aeolian Hall

On SATURDAY, NOVEMBER 9th, at 2.30 P. M.

When he will render the following program:

Concerto	I	P. Nardini
Prelude and Fugue, G minor	II	J. S. Bach
a Sutreda	III	Desplanes-Nachez
b Capricciotto		Haydn-Burmeister
c Deutscher Tanz		Mozart-Burmeister
d Sicilienne et Rigaudon		Francaur-Kreisler
Concerto, G minor, op. 26	IV	M. Bruch
a Romance	V	P. Juon
b Aus dem Borden		A. de Grassi
c Scherzo		A. de Grassi
d Hungarian Dance		Brahms-Joachim

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pupil's own person, foster self consciousness, and confirm the belief that singing cannot be accomplished without some unnatural proceedings. Into this scheme mispronunciation readily falls. Learners feel that they are really getting on when they alter the vowel sounds; and so they are, in the wrong direction. They take to it the more readily because it is exceedingly easy. Any fool can roll an "r" and turn "a" into "ah"; and to feel that they are becoming accomplished singers without any trouble is agreeable.

Mr. Rowland Briant, whose letter we published yesterday, defends the practice to a certain extent. He says that it is impossible to sustain sound on the short vowels, and he instances the difficulty of the double and triple vowels of which we have so many in English. The latter difficulty also occurs in Italian, though not to the same extent, and the double sounds when sustained are not enunciated exactly as in speaking; but good singers come very near it. As for the short vowels, they usually occur in particles and unimportant words on which composers who know their business do not place emphasis. We have, however, admitted that individual singers have difficulties with particular vowels and particular notes. This does not touch the real point at issue, which is the aim. Mr. Briant apparently does not consider mispronunciation desirable or meritorious, but regards it as an unavoidable evil, whereas the practice we deprecate is deliberate distortion as a regular thing for its own sake without any necessity.

This practice has become general among professional singers in recent years. It is not followed by a few intellectual and artistic singers any more than by the older ones whom we have mentioned; but it is almost universal among the rest, not excluding many leading platform artists, and it is carried to extravagant lengths. The "r" is so rolled that such a word as "Lord," which occurs very frequently in oratorio, becomes "Lorrud" in two syllables, and hardly any vowel sound is left alone. Affectation is brought to a fine art, and is made to cover real vocal deficiencies. The moving force behind this deplorable perversion is obscure. It does not seem to be of foreign origin. On the contrary, singers trained abroad are conspicuously freer from it than those turned out by the musical schools at home; and the few foreign singers who use English have never been guilty of it. In former days Madame Titien, Madame Nilsson, and Madame Trebelli all sang English with great purity; their singing of oratorio was irreproachable in style, and in point of means they belonged to a different class from the present. They had complete mastery of the music, which presented no difficulty to them. The same may be said of Agnesi, an operatic baritone of the first class, who used to sing at the Handel Festival. In recent years M. Maurel has sung a few English songs, though he does not speak the language, with a perfectly correct enunciation in which every word is as audible as if it were spoken. Our native users of singers' English are, on the contrary, absolutely unintelligible. In the standard oratorios it is of less consequence than in unfamiliar works, though the glaring affectation takes all sincerity and consequently all emotional value out of their rendering; and English platform songs have for the most part so little meaning that the loss can be borne. But in opera, and particularly modern opera, the obscuration of sense is a grave drawback. And we gain nothing in return. It is impossible to claim for the new style superior tone, power, or control when most of its exponents cannot sing trying numbers, such as "Hear ye, Israel," or "The enemy said," but only "get through" them with perceptible difficulty and without any of the fire, volume, ease, reserve power, and mastery which are needed to give them due effect.

Philadelphia Opera Week.

The repertory of the opening week of the Dippel opera in Philadelphia will be: October 31, "Aida"; November 2 (matinee), "Manon Lescaut" (evening), "Tales of Hoffmann"; November 4, "Rigoletto"; November 5, "Cendrillon"; November 6, "Un Ballo in Maschera"; November 7, "The Cricket on the Hearth."

Haensel & Jones' Artists at Raleigh.

The School of Music of Meredith College, Raleigh, N.C., of which Gustav Hagedorn is dean, has arranged with Haensel & Jones for their full concert course, which is to consist of Alessandro Bonci, the great lyric tenor; Germaine Schnitzer, the distinguished Austrian pianist; and the Saslavsky String Quartet.

Flashes from Maine.

Late telegraphic reports from the Maine (Portland) Festival tell of the great favor with which the audiences received Carrie Bridewell.

"Phwat's that noise, Mrs. Reilly?"

"Sure an' Nora's phracticin' the scales!"

"Begorry, she must weigh a ton!"—Musical Events.

Ashton in Lucerne.

"Hearty greetings from Algernon Ashton to THE MUSICAL COURIER," says the accompanying postcard, and ex-



plains further: "This is the house where Richard Wagner lived from April, 1866, to April, 1872, and wrote 'Meistersinger,' 'Siegfried,' 'Götterdämmerung,' the 'Kaisermarsch' and 'Siegfried Idyll.' I have just been spending a fortnight in delightful Lucerne."

Max Jacobs' Prospects.

Max Jacobs played last week at a private musicale in Brooklyn with Irwin Hassell. Sunday night he contributed short solos by modern composers at the Musicians' Club, New York, and had a fine success. The Max Jacobs String Quartet has been engaged for a series of fortnightly con-

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**Mr. Galston will give his first recital on Saturday Afternoon,
Nov. 2, at 2.30 P. M., when he will play the following program:**

I.

TWO CHORALS - Bach
(Arr. by Busoni.)

- a. E flat Major.
- b. G Major.

SICILIENNE (arr. by Galston).

PRELUDE AND FUGUE D. Major
(Arr. by Busoni.)

III.

TWELVE ETUDES - Chopin

1. Op. 25, No. 1, A flat Major.
2. Op. 25, No. 2, F Minor.
3. Op. 25, No. 3, F Major.
4. Op. 10, No. 2, A Minor.
5. Op. 25, No. 5, E Minor.
6. Op. 25, No. 6, G sharp Minor.
7. Op. 25, No. 7, C sharp Minor.
8. Op. 25, No. 8, D flat Major.
9. Op. 25, No. 9, G flat Major.
10. Op. 25, No. 10, B Minor.
11. Op. 25, No. 11, A Minor.
12. Op. 25, No. 12, C Minor.

II.

SONATE - Beethoven
Op. 106 (für das Hammerklavier.)

IV.

BERCEUSE - - - Chopin
POLONAISE A flat Major.

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First Chicago Recital: December 15, under the direction of F. Wight Neumann

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certs, assisted by singers, at the Educational Alliance, beginning October 20; the dates for the series at Carnegie Lyceum will be announced.

NORDICA AND HOLDING AT MAINE FESTIVAL.

A private telegram received from Portland, Me., dated October 14, says: The public rehearsal today was splendid; Nordica gave almost a recital; never sang better; Holding, the violinist, created a sensation; storms of applause came after last movement (Mendelssohn concerto).

Bonci to Sing at Morgantown.

The music department of the West Virginia University, at Morgantown, of which Louis Black is dean, has engaged Alessandro Bonci for a song recital to be given on March 28.

Arthur Hartmann's Auburn Engagement.

Arthur Hartmann, the distinguished violinist, has been engaged as soloist of the first concert to be given by the Auburn Musical Club, November 12.

Gerard in Berlin.

A private cablegram from Berlin, under date of October 9, states that Frederic Gerard, the American violinist, met with great success at his concert given on that day.

A man slightly under the influence of liquor strolled into the art gallery, wandered about aimlessly for a while and stationed himself in front of a painting of several mermaids half submerged in water. He regarded this picture intently for perhaps a half hour. Then he walked over to an attendant and said:

"Shay, ole fellow, what time doesh tide go out, anyway?"

The Dessau Opera is planning productions of Strauss' "Ariadne," Gluck's "Queen of the May," Berlioz's "Benvenuto Cellini," Cornelius' "Cid," Biedau's "Das Nothwend" Neitzel's "Barberina."

"Are you the leader of this brass band?"

"No," replied the distressed man with the baton. "Every man in this band thinks he's a soloist. I'm the umpire."—Washington Star.

BOSTON

'Phone, 5554 B. B.,
108 Hemenway Street,
Boston, Mass., October 12, 1912.

Two brilliantly noteworthy concerts opened the Boston Symphony Orchestra's thirty-second season at Symphony Hall, October 11 and 12. The great audiences filling the hall to the last seat on both occasions gave visible and audible proof of their delight at the return of Dr. Karl Muck as conductor. Nor were the members of the orchestra far behind in their expression of hearty welcome to their leader, for upon Dr. Muck's entrance they arose as a man, giving the traditional fanfare of brass and drums as a tribute of respect and welcome. Although graciously acknowledging this flattering reception, Dr. Muck, however, wasted little time in ceremonies, but quickly took the stand for the opening number of the programs which follows:

Symphony No. 3, Eroica.....Beethoven
Overture, Roman Carnival.....Berlioz
Symphonic poem No. 6, Mazeppa.....Liszt
Prelude to The Mastersingers.....Wagner

Instinctively impressing one as a man of high and lofty purpose and of an intense concentrative power, who projects his thought and ideas into his men without any visible effort, Dr. Muck is a fitting leader for the Boston Symphony Orchestra of the future. A noteworthy rendering of Beethoven's "Eroica" symphony was the feature of this new era in the concerts. Of this performance Philip Hale says in the Boston Herald: "Seldom is there in the reading such nicely and elasticity in treatment of the detail, such a sense of proportion, contrasts, and euphony, such significant rhetorical emphasis, such a pervading spirit of romanticism, classic in its beauty and its nobility." Throughout the concert, whether in the Berlioz overture or in Liszt's bombastic though stirring symphonic poem "Mazeppa," there was beauty and resonance of orchestral tone. In every measure of the music the men showed that they recognized a master hand in the person of Dr. Karl Muck.

■ ■ ■

The series of "Opera Talks" to be given by William L. Hubbard, the new publicity manager of the Boston Opera

Company and former music critic of the Chicago Tribune, begin November 1 and will continue throughout the season with the following operas as subjects of discussion: "Tales of Hoffmann," "Louise," "Jewels of the Madonna," "Don Giovanni," "Djamileh," "Secret of Suzanne" and "La Fôret Bleue." These "talks" should in no sense be confused with a lecture of the academic sort, as Mr. Hubbard's purpose is not at all of that kind. It is for the general public who know nothing about opera and hence they do not care for it. A simple, clear exposition of the "story" with parts of the musical score played by Frank L. Waller and a singer or two from the opera house to assist, these talks should fill a long felt want in the community. Appended is a partial list of the dates and places where they can be heard:

November 1, 2:30—Colonial Theater, Haverhill, Mass.
November 5, 3:15—Columbia Phonograph Lecture Room, Boston.
November 6, 8:00—Cambridge Y. W. C. A. Building, Cambridge.
November 11, 8:00—Boston Music School Settlement.
November 12, 7:30—Brookline Town Hall, Brookline, Mass.
November 13, 4:15—Providence, R. I.
November 14, 8:00—Fauntelroy Hall, Roxbury.
November 15, afternoon—Haverhill, Mass.
November 19, 3:15—Columbia Phonograph, Boston.
November 21, evening—Boston Art Club.
November 26, 7:30—Brookline Town Hall.
November 27, 4:15—Providence.
December 5, 8:00—Fauntelroy Hall, Roxbury.
December 10, 7:30—Brookline Town Hall.
December 12, 8:30—Fauntelroy Hall, Roxbury.
December 14, 7:30—Salem Thought and Work Club.
December 18, 4:15—Providence, R. I.
December 19, evening—Boston Art Club.

Richard Platt's busy teaching season is now well under way at his Steinert Hall studio, while his plans for solo and ensemble work will reveal something most interesting and worth while when they are finally formulated.

■ ■ ■

October 14 has been set as the date of the opening of the second season school of grand opera conducted by the New England Conservatory of Music. Both Ramon Blanchart, régisseur, and Arnaldo Conti, conductor, have returned from their summer in Europe and are busily en-

gaged placing the applicants for admission, who must pass a special examination to determine their fitness for this particular work. The opera school course is carried out wholly on professional lines, including only those branches which bear directly upon the opera singer's métier. During the conservatory's school year 1912-13 the opera school will be in session from October 14 to April 19.

Mount Holyoke College, celebrating its seventy-fifth anniversary, offered as part of its festivities a song recital by Louise Homer in the college chapel, which was attended in large numbers by students, alumni and visiting educators.

The opening of Evelyn Fletcher-Copp's normal class on October 15 was followed by a public lecture on the morning of October 16 at Beacon Hall, Brookline, for the benefit of those teachers, as well as of the general public interested, who were not entirely familiar with the Fletcher method. An example of the universal demand for Mrs. Copp's ideas of music teaching as incorporated in her method, is found in the fact that the nearby cities of Fitchburg and Gardner, Mass., both wanted her for lectures on October 7. Nothing daunted, this brilliant lady talked before an audience of 400 in Fitchburg at 1:30

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o'clock, leaving immediately afterward to greet an equally large audience in Gardiner at 4:30 o'clock on the same afternoon.

A first recital in this city was given by Thomas Gallozzi, tenor, assisted by Clara Sexton, soprano; Mabel Stanaway-Briggs, contralto; John Brown, baritone; Augusta Gentsch, pianist, and Lucina Jewell, accompanist. Of this formidable array the honors of the occasion were easily carried off by Clara Sexton, whose clear and brilliant soprano was quite at her command in both the florid and sustained song. Mr. Gallozzi sang with much gusto and dramatic intensity, though frequently sacrificing the tone quality. Miss Gentsch, a talented local pianist, was more successful in her playing of the Chopin numbers than in her opening choice of Beethoven's sonata, op. 53.

The Sunday afternoon concerts in December at the Boston Opera House which Andre Caplet has arranged and will conduct, include a program of Russian music with Vanni Marcoux as solo singer; one devoted to the music of Rameau and Debussy with Mary Garden as soloist, and a third concert of old French folksongs to orchestral accompaniment with Edmond Clement as chief singer. On December 22 it is proposed to perform an oratorio by Handel, possibly "The Messiah," but a decision has not yet been reached, while on the last Sunday in December the "Manzoni Requiem" of Verdi will be performed.

BLANCHE FREEMAN.

Anna Case-Carlos Salzedo Recital.

Before the largest concert audience ever assembled in the city of Somerville, N. J. (people coming in autos, on horseback and in carriages from miles around the pretty Jersey town), Anna Case, the young soprano of the Metropolitan Opera Company, and Carlos Salzedo, the noted harpist of the same organization, gave a joint recital in the Second Reformed Church, arousing the audience to high pitches of enthusiasm.

Possibly inspired by the great audience, in which were many of her old friends, her parents and her two younger brothers, it is certain that never before has the writer heard Miss Case sing with such a wealth of emotional expression and with such a lovely quality of tone as she did on this evening, every word, every phrase carrying conviction, and in this lies, without a doubt, the strong hold that this brilliant young artist is gaining on the public.

When she, after the aria from "Norma," returned to the platform to bow her acknowledgment of the vociferous applause and broke a big rose from the bouquet given her and threw it into her mother's lap, the audience went wild with delight.

Mr. Salzedo's beautiful playing met with spontaneous approval. His wonderful technical skill called forth the heartiest applause and he was compelled to respond to numerous encores.

He also acted as Miss Case's accompanist in a highly satisfactory manner. The program follows:

Harp solos—	
Priere	Hasselmanns
Spring Song	Mendelssohn
Bourree	J. S. Bach
Aria from Norma, Casta Diva.....	Bellini
Anna Case.	
Harp—	
Nocturne	Hasselmanns
Petite Valse	Hasselmanns
Impromptu, caprice	G. Pierne
Carlos Salzedo.	
Songs by American composers—	
Sacred Fire	Alexander Russell
Hindi Slumber Song	H. Ware
Ah, Love but a Day	Beach
Will o' the Wisp	Spross
Anna Case.	
Harp, Variations on an Old-style Theme.....	C. Salzedo
Carlos Salzedo.	
Songs—	
Ich Möchte Schweben über Thal und Hugel.....	Sjögren
E tante c' E pericol.....	Wolf-Ferrari
Un verde praticello senza piano.....	Wolf-Ferrari
Aria from Louise	Charpentier
Anna Case.	

Salt Lake City Greets J. J. McClellan.

As many persons as could be crowded into the great Salt Lake City Tabernacle, Saturday evening, October 5, for the grand concert arranged as a farewell tribute to J. J. McClellan, the noted organist, on the eve of his departure for Europe. The Cambrian Society, of Salt Lake City, attended in a body. The theaters permitted their orchestral players to leave early in order that the musicians might perform the accompaniment for the "National Ode to Irrigation." John Philip Sousa sent a warm-hearted letter from Chicago, inclosing a check for \$10 as payment for one ticket.

Under the direction of Professor Stephens the Tabernacle Choir sang "Vales of the Deseret." Others contributing to the program were W. P. Kimball, organist; J. T. Hand, tenor; Hugh W. Dougall, baritone; Maybelle Clark,

soprano; Mrs. Harold Siegel, contralto; Willard Weinhe, violinist; Anthony C. Lund, baritone; Fred C. Graham, tenor; Hazel Taylor-Perry, soprano; Alfred Best, tenor.

"The National Ode to Irrigation," composed by Mr. McClellan, closed the concert, after which 100 friends and colleagues of the composer-organist gave a banquet in his honor at the Utah Hotel.

Mr. McClellan is on his way East and expects to sail for Europe in a few days. He is going abroad for study.

Ernestine Gauthier for Boston Opera.

A young singer new to the operatic stage though well known on the concert platform throughout New England and Canada, is Ernestine Gauthier, of Springfield, Mass., who has been engaged by Director Russell to sing mezzo-soprano and contralto roles during the coming season of the Boston Opera Company.

Mlle. Gauthier, besides possessing a beautiful voice, which she uses artistically, is endowed with much personal charm, and her success on the concert stage followed as a matter of course. Hearing of Mlle. Gauthier and her work Mr. Russell, always on the lookout for fresh, young voices for his company, and being moreover a firm believer in the ability of young American singers too, engaged her almost immediately, even though she had not at the time any intention of entering the operatic field.

During the spring and summer months the young singer coached with Ramon Blanchard, of the Boston Opera Company, learning the roles of Carmen, Hansel in "Hansel and Gretel," Suzuki in "Madama Butterfly" and Yniold in "Pelleas et Melisande" among others. With her years



ERNESTINE GAUTHIER.

of study under Frank King Clark in Paris, where she made herself familiar with all the standard operas as well as many of the more modern ones, and her subsequent public work as concert, oratorio and church singer, this operatic opportunity came as a logical sequence. Hence it is a foregone conclusion to all those familiar with Mlle. Gauthier's voice and interpretative ability that success will crown her efforts in this direction even as it did in those preceding. (Advertisement.)

"Friend Fritz" in Chicago.

The following article appeared in the Chicago Examiner of Monday, October 7 under the signature of Maurice Rosenfeld:

Mascagni's "Friend Fritz," an opera founded upon the well known German play of that name, was presented yesterday afternoon at the Whitney Opera House by pupils of the Arcangeli Vocal School. It is an opera which cannot be adequately given with piano accompaniment because the score is too orchestral for limited instrumental performance.

In the presentation of the opera, Signora Bertossi-Arcangeli, a soprano who has been heard here in opera at the erstwhile International Theater, sang the role of Susel with routine stage manners and occasionally with some vocal exactitude. Too frequently, however, she sang off the key and much too loudly, so that the difference between her amateur pupil associates and herself was too apparent.

Clayton Lunham has a grateful role in that of Fritz and sings acceptably. The opera underwent a number of cuts, as did also that of Leoncavallo's "I Pagliacci," which preceded the Mascagni work.

Hinkle and Werrenrath at the Peabody.

Florence Hinkle, the soprano, and Reinald Werrenrath, baritone, have been engaged to give a joint recital at the Peabody Conservatory of Music in Baltimore, Md., Friday evening, October 25.

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Send Me a Dream (Intuition),	Miss Rosalie Wirthlin, New York City
Send Me a Dream (Intuition),	
Mrs. Henry Holden Huss, Lake George, N. Y.	
Coyote Song.....	Siegfried Philip, New York City
The Red Man's Requiem.....	Siegfried Philip, New York City
Were I a Bird on Wing.....	Mme. Longari-Tanara, New York City
The Mill Wheel.....	Mme. Longari-Tanara, New York City

Mrs. H. H. A. Beach.

Ecstasy.....	Mrs. Henry Holden Huss, Lake George, N. Y.
Baby.....	Miss Virginia Listemann, Chicago
My Star.....	Miss Mary Jordan, Brooklyn
Fairy Lullaby.....	Miss R. Radil, Hartford, Conn.
O Were My Love You Lilac Fair.....	Mrs. George Spalding, Denver
June.....	Mrs. Grace L. Burnam, Walla Walla, Wash.
Far Awa'	Mrs. Charles Freese, Walla Walla, Wash.
The Year's at the Spring.....	Mrs. Marion Nash, Oakland, Cal.
The Year's at the Spring.....	Miss Pearl McCarthy, Chicago

Gena Branscombe.

Sleep, Then, Ah, Sleep!.....	David Bispham, Belleville, Ont.
My Love Is Like a Tempting Peach.....	David Bispham, London, Ont.
Ould Doctor Ma'Ginn.....	David Bispham, London, Ont.
Serenade (I Send My Heart Up to Thee),	
	Miss Rhea Mills, Syracuse, N. Y.
Happiness.....	Mrs. Mabel Sharp Herdien, Chicago
Dear Little Hut By the Rice Fields,	
	Miss Katherine Hale, Owen Sound, Ont.
Krishna.....	Malcolm Corliss, Newark, N. J.
Krishna.....	Miss Anna S. Norton, Walla Walla, Wash.
Krishna.....	Mrs. Katherine Hale, Owen Sound, Ont.
Krishna.....	John B. Miller, Streator, Ill.

G. W. Chadwick.

The Danza.....	Mrs. Henry Holden Huss, Lake George, N. Y.
Bedouin Love Song.....	Leon Rennay, London, Eng.
Bedouin Love Song.....	William Wheeler, Scarborough-on-Hudson
Sweetheart, Thy Lips.....	Garnett Hedge, Huron, S. D.
Were I a Prince Egyptian.....	Louis Shenck, Springfield, Mass.
When I Am Dead, My Dearest.....	Miss Martha Harding, Syracuse
He Loves Me.....	Mrs. Edith Chapman-Gould, Hartford, Conn.
O Let Night Speak of Me.....	Mrs. Alma B. Winchester, Oakland, Calif.
Allah.....	George Ashley Brewster, Ripon, Wis.

Mabel W. Daniels.

Daybreak.....	Miss Lilla Ormond, Boston
Daybreak.....	Reinald Werrenrath, New York City
Daybreak.....	Lambert Murphy, New York City
The Fields o' Ballyclare.....	Miss Anna Miller Wood, Berkeley, Calif.
The Fields o' Ballyclare.....	Mrs. Kendall Banning, Walpole, Mass.
The Villa of Dreams.....	Clifford Lott, Los Angeles
The Villa of Dreams.....	Miss Frances N. Nazor, Chicago

Arthur Foote.

Once at the Angelus.....	Alexander Heinemann, San Francisco
Once at the Angelus.....	Miss Anna Miller Wood, Boston
I Know a Little Garden Path,	
	Mme. Wilhelmina Wright Calvert, Roxbury, Mass.
Biecesa's Song.....	Miss Alice Carley, Streator, Ill.
The Eden Rose.....	Miss Irene Ingmire, Rochester, N. Y.
Memnon.....	Miss Anna Miller Wood, Berkeley, Calif.
When Icicles Hang By the Wall.....	Harold L. Butler, Syracuse
Roses in Winter.....	Miss Marguerite Fiske, Cambridge, Mass.
The Night Has a Thousand Eyes,	
	Miss Lena Hopper, Jacksonville, Ill.

Bruno Huhn.

Invictus.....	Frederick Hastings, Bridgewater, N. J.
Invictus.....	Daniel Beddoe, Ulster, Ireland
Invictus.....	Louis Templeton, St. Louis
Invictus.....	Edward Bromberg, New York City
How Many Thousand Years Ago,	

Margaret R. Lang.

A Garden Is a Lovesome Thing, Mrs. Ada Hussey, New York City	
A Garden Is a Lovesome Thing.....	Mrs. Ada Belle Child, Boston
A Song of the Spanish Gypsies, Mrs. Ada Hussey, New York City	
Snowflakes.....	Mrs. Laura C. Littlefield, Boston
A Song for Candlemas.....	Dr. Sleeper, Worcester, Mass.
Tryste Noël.....	Mrs. M. Nelson, Auburndale, Mass.
Arcadie.....	Mrs. Ethel Pentacost, Auburndale, Mass.
The Hills o' Skye.....	Mme. Wilhelmina Wright Calvert, Boston

Franklyn Lyles.

Good-bye, Summer.....	Mrs. Rose Henry Harriman, Brooklyn
Good-bye, Summer.....	Le Roy Baumhach, Omaha
I Love and the World Is Mine,	
	Miss Eleanor Fox Allen, Cambridge, Mass.
I Love and the World Is Mine,	

Sweetheart.....	Mme. Harriet C. Westcott, Cambridge, Mass.
Roses.....	Mme. Mary Louise Clary, Victoria, B. C.
My King.....	Mme. Mary Louise Clary, Victoria, B. C.
Memoria.....	William Henry Hughes, Allston, Mass.
Sweetheart, Sigh No More.....	William Henry Hughes, Allston, Mass.
A Bed-time Song.....	William Henry Hughes, Allston, Mass.
They Went a-Fishing.....	George H. Downing, Little Rock, Ark.

John W. Metcalf.

Hark, as the Twilight Pale (Persian Serenade),	
	Leon Rice, East Orange, N. J.
Sunrise.....	Charles F. Robinson, San Francisco
Brahma.....	Charles F. Robinson, San Francisco
A Dream So Fair.....	Mrs. Olive Reed Cushman, San Francisco
In the Land Where the Dreams Come True,	
	Dr. Gilbert F. Graham, San Francisco
White Nights.....	Mrs. Olive Reed Cushman, San Francisco
Little House o' Dreams.....	Mrs. Olive Reed Cushman, San Francisco
Awakening.....	Dr. Gilbert F. Graham, San Francisco
R. compense.....	Henry L. Perry, Oakland, Calif.
O, Sing Ye Birds.....	Mrs. Alma B. Winchester, Oakland, Calif.

PHILADELPHIA ORCHESTRA'S PRAISES.

Following the opening concerts of the Philadelphia Orchestra in that city last Friday and Saturday, October 11 and 12, under the baton of the organization's new leader, Leopold Stokowski, the Philadelphia music critics, without an exception, bestowed warm praise upon the orchestra and its leader. Some of the notices are reproduced on this page and will be found to reflect a degree of enthusiasm extremely unusual for conservative Philadelphia:

UNSELFISH AND SINCERE.

It was the unanimous judgment that the encomiums with which Mr. Stokowski had been heralded had not at all overshot the mark, but that they were entirely merited and rather within than beyond the appreciations of an instructed and impartial criticism. . . . Mr. Stokowski's reading of this elusive, recondite, perplexing music (Brahms symphony No. 1) fine satisfied the requirements which have been indicated and communicated a splendid sense of interpretative and apprehensive power. It was lucid and eloquent and judicious and illuminative. It combined a masterly grasp of detail with a notable capacity for taking a comprehensive survey of the whole and for giving each detail its proper prominence and each phrase its befitting place in the general scheme. . . . There is no suggestion in anything he does of any desire for self exploitation or of any disposition to "split the ears of the groundlings" in order to raise a cheer. His playing is constantly unselfish and sincere. Perhaps that is the respect in which it differed chiefly and most refreshingly from the playing of some others who shall be nameless. . . . Altogether it was a most auspicious opening of what promises to be the most brilliant and satisfying season in the history of the organization.—Inquirer.

VIGOR AND INTENSITY.

Mr. Stokowski's conducting is after the order of Nikisch, whom he frankly admires. . . . There is, from first to last, no languid or slackened moment; he directs with a fine vigor and intensity that amounts to ecstasy, yet does not lose its balance or forget its sane and ordered method. . . . The orchestra played yesterday with a unity of purpose—particularly among the first violins—not usually attained until midwinter. They brought out the full value of the lights and shadows. The climaxes were duly accentuated; the

pianissimos with the utmost delicacy and refinement were contrasted with the full-throated polyphony.—Public Ledger.

SURPASSED EXPECTATIONS.

The entire symphony was wonderfully done, replete with the atmosphere of classicism that so beautifully envelops all of Brahms, yet full of intensity and fervor. It was an extraordinary commingling of the many sides that distinguished this great composer, and left no doubt in the listeners' minds of Stokowski's complete mastery of the difficulties of this particular style. As a musical triumph it surpassed all expectations.—Record.

HEIGHTS OF ARTISTIC ENTHUSIASM.

Mr. Stokowski possesses magnetism, an unostentatious yet authoritative method of directing accomplished without frantic gesticulations of the baton, respect for acknowledged musical traditions and the reserved capacity of rising to heights of artistic enthusiasm when the occasion demands it. . . . The Boston Symphony has long been justly proud of its violins. But under the leadership of a Nikisch, a Paur, a Fiedler, a Gericke, or a Muck they have seldom, if ever, surpassed in cooperative fluency of bowing or exquisite tonal power the performance of the stringed instruments at yesterday afternoon's concert. Somewhat similar praise may be accorded to the other groups in the organization. Mr. Stokowski has quickened these fine artists into new life. The woodwinds under his direction were superb; the voice of the orchestra becoming a richly developed instrument sensitively obedient to the behest of its interpretative commander.—North American.

PROMISES SPLENDID RESULTS.

The thirteenth season of the Philadelphia Orchestra was started yesterday afternoon in a way that promises splendid results for this

winter's series. The new conductor, Leopold Stokowski, made a deep impression upon an audience that filled the Academy of Music to capacity. They were inspired and they were charmed. . . . The individuality of Stokowski as a conductor was revealed in the Brahms symphony, and especially so in the brilliant fourth movement, where he held the audience spellbound by the way he expressed, to the most finite part, his idea of all that was meant by Brahms.—Press.

CONFIDENCE AND ADMIRATION.

Mr. Stokowski had but to step upon the platform, to lift his baton and begin the first number on the program—the familiar and favorite "Leone" No. 3" overture of Beethoven—to inspire confidence and to win admiration. . . . The real test of the conductor may be said to have come with the Brahms symphony No. 1, in C minor, op. 68, and here it was that he triumphed. The great work, with its complex interweaving of fragmentary themes, demanding the utmost care and competency in its unfolding and interpretation, was read with commanding power and a full radiance of imaginative and illuminative ability.—Bulletin.

A NOTABLE SEASON.

If the indications of the first concert are maintained the twenty-four pairs to follow at weekly intervals will set a record of fulfillment that will render the thirteenth season notable in the annals of musical Philadelphia.—Telegraph.

The touring weeks of the Philadelphia Orchestra are December 9 and 14, 1912, and February 10 and 15, 1913. All communications should be addressed to the management, 1314 Pennsylvania Building, Philadelphia.—(Adv.)

Theodora Sturkow Ryder Disembarking.

The snapshot photo herewith reproduced shows Theodora Sturkow Ryder, the Chicago pianist, getting off the



THEODORA STURKOW RYDER AND MAX STURKOW.

boat at Potsdam in company with Max Sturkow, of Berlin.

Pizzarello Blessed by His Holiness.

J. Pizzarello, the vocal teacher, who recently returned on the steamer France from a holiday in Italy and France, was among the visitors in Rome received by the Pope and blessed by His Holiness. Mr. Pizzarello visited Florence, Naples, and later went to Nice and Paris. The entire month of September was spent in the French capital, and while there Mr. Pizzarello coached Camagnola, his old friend, who is the new tenor engaged by Andreas Dippel.

Ester Adaberto Arrives.

Ester Adaberto, who was with the Metropolitan Opera Company in 1910 arrived on the steamer Provence from Italy. She comes to this country under a contract with the Majestic Grand Opera Company to appear in the part of the Widow in the operatic version of Mendelssohn's "Elijah," which will have its first American production this month.

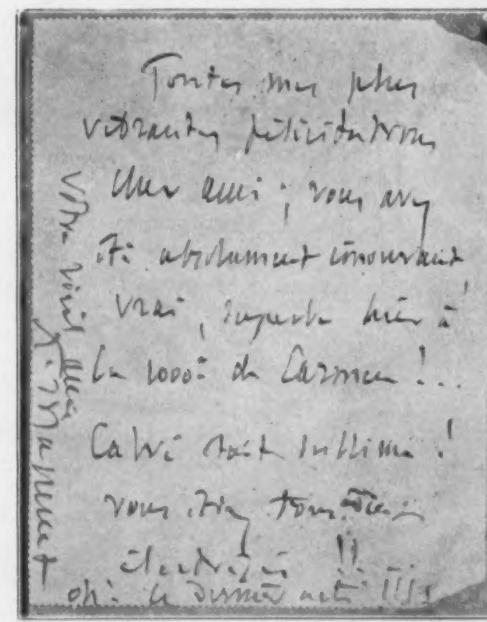
En Route to Florence.

Lida St. Maur McCord, the concert singer, of Louisville, Ky., sailed October 2 on the steamship Canada for Flor-

ence, Italy, where she will become a pupil of Lombardi. Mrs. McCord is prominent in musical circles throughout the South, and had been in the East several months previous to her departure, filling engagements in and near New York. While abroad she will spend several weeks at the St. Maur villa in France, the home of her ancestors.

Massenet to Clement.

On the occasion of the thousandth performance of "Carmen" at the Opera Comique in Paris, Massenet, who was among those present, was so delighted with the work of Edmont Clement that he secured him at once for the 500th performance of "Manon," which followed shortly. In view of this the subjoined letter in Massenet's own writing will be of twofold interest to readers of THE MUSICAL COURIER, and follows herewith:



TRANSLATION.

All my most hearty felicitations, dear friend; you were absolutely moving, true, superb, yesterday at the one thousandth performance of "Carmen." Calve was sublime! You were both electrifying!! Oh, the last act!!! Your old friend, J. MASSENET.

Luella Chilson-Ohrman's Recital.

Luella Chilson-Ohrman, the well known Chicago soprano, has established for herself a fine reputation as a recital singer. She will give her annual song recital De-



CHRISTINE MILLER (LEFT) AND LUELLA CHILSON OHRMAN.

cember 5, in the New Fine Arts Theater, Chicago. Mrs. Ohrman has prepared for this occasion a very attractive program of old Italian, French, German and English songs.

Hartford Philharmonic Orchestra.

Plans for the coming season's concerts of the Hartford (Conn.) Philharmonic Orchestra, as outlined by Conductor Robert H. Prutting, include three concerts, November 11, January 24 and March 20. Soloists for two concerts have already been secured. Minnie Welch Edmond, soprano, who created such a favorable impression at the Eldridge concert at Norfolk, Conn., last July, will appear at the opening event, and Irma Seydel, the young violinist, who made such a pronounced success at her recent appearance at the Worcester Festival, has also been engaged. The third soloist will be announced shortly.

Baklanoff and Borodino.

The Russian baritone, Georg Andrejewitch Baklanoff, contributed a lengthy article to the Vienna Neue Freie Presse on the centenary of Borodino. It is dated from Moscow and gives a vivid description of the celebration that took place in that city.

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| No. 3. Don't cease. Poem by William Barnes. | Medium voice, F. C to D | 60 | |
| No. 4. Go, lovely rose. Poem by Edmund Waller. | Medium voice, Db. C to Eb | 60 | |
| No. 5. Little fly. Poem by William Blake. | Medium voice, Db. C to Db | 60 | |
| No. 6. Looking-glass River. Poem by Robert Louis Stevenson. | Medium voice, D. D (A) to D | 60 | |
| No. 7. The cock shall crow. Ditty. Poem by Robert Louis Stevenson. | Medium voice, A. B to E | 60 | |
| No. 8. The green river. Poem by A. D. in "The Academy." | Medium voice, B. B to E | 60 | |

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ST. PAUL

ST. PAUL, Minn., October 11, 1912.

When Schumann-Heink sings in either one of the two great auditoriums of the Twin Cities the event is one of personal interest to the people of both St. Paul and Minneapolis, as was manifest last Tuesday evening, when the great contralto, fired with the spirit of undying youth, and in vigorous health and remarkable voice, stood before a capacity audience at the Minneapolis Auditorium, and sang a program of lieder and opera selections that was tremendous in its artistic exactions, and which she executed with wonderful effect from first to last. The secret of this great woman's triumphant popularity lies in her strongly accentuated human side, which expresses itself not only in her masterly vocal interpretations, but also in her personal contacts along the highway of life, where she frequently pauses to speak to the humblest individual who crosses her path. These pauses are genuine, too; they are not cultivated pose to curry favor; they are sincere and sympathetic in interest, and with her extended hand goes also her heart, just as much as it does with her singing. Hundreds of those who filled the Auditorium in Minneapolis not only from parquet to gallery inclusive, but several rows of chairs on the stage as well, remained after the concert to greet her. It is doubtful if any one of these waited in vain, as the great singer held a reception that lasted for several moments. The enthusiasm of the crowd was well merited, for seldom has Schumann-Heink sung with finer sense and more expressive voice than last Tuesday evening. A more superb reading of the Schubert "Die Junge Nonne" and "Erl Koenig," not to mention the Wagner "Traume," than she gave, cannot be imagined. In these the songstress was supreme as the artist par excellence and the woman of profound feeling and deep insight. This latter quality also shone forth in the powerful Salter song, "The Cry of Rachel." During the rendition of this number there were few dry eyes in the great audience, so wonderful was the power of maternal love and entreaty expressed in it. The oft recurring refrain, "Death, let me in!" was thrilling in its heartrending power of appeal. Here Schumann-Heink's tears were almost real, and yet they were but "the mirror held up" to real tears. It was from her husband, Schumann, an opera singer of some importance in his day in Germany, that she learned first the value of "the artistic mirror." She smiles as she recalls once appearing with Schumann in the same cast of "Le Prophet" at Munich, when at the close of the prison scene she returned to her dressing room unnerved and unstrung by the emotional value of that scene. Contrary to her expectations Schumann, instead of complimenting her upon the realism with which she had invested the scene, upbraided her for beggarizing her art and belittling herself by the shedding of real tears. From that day forth she set about acquiring the priceless art of restraint and "reflection." Today she can sway a vast audience to tears by her grief, which is in the main a mask. The gross receipts of her Minneapolis recital were considerably over \$3,500. Of young Eduard Collins, the pianist, who appears on the same program with Schumann-Heink, it must be said that he unites heart and intellect plus a good technic, that make his reading of Liszt and Chopin quite remarkable in several respects. He has fire of the immortal sort in his makeup, and his faults at the most are like weeds in blossom. His reading of the ballade in B minor and of the "Liebestraume No. 3" were poetic and characterized by fine sense. Katharine Hoffmann, Schumann-Heink's accompanist, was musicianly and sympathetic as ever. She is without doubt one of the best accompanists on the American concert stage today. January 3 Schumann-Heink and Collins will appear in concert at the St. Paul Auditorium. Collins will also appear later in recital before the Schubert Club of this city.

master also, is quite persona grata to all concerned. Foerstel, who comes of a distinguished musical family, is said to be himself a musician of sterling worth and scholarship.

Mrs. Snyder's excellent artist recital course at the People's Auditorium leads off with Fremstad next Monday evening, for which there has been a large sale of seats. A program including the lieder of Brahms, Grieg, Robert Franz and others is promised by the singer, who will also conclude with the "Liebestod" from "Tristan and Isolde."

Mrs. Walter Thurston, the St. Paul contralto, has returned to the city after a summer spent in Europe, where she coached with Braggiotti, of Florence, and with Charles W. Clark, of Paris. She has resumed her teaching.

J. McCLEURE BELLOWS.

Werrenrath in Worcester.

The following notices refer to Reinald Werrenrath's singing at the recent Worcester Music Festival:

Mr. Werrenrath fully justified the previous opinion of his singing and gave the fine aria, "Spe modo vivitur," that fell to his lot, in thoroughly artistic fashion.—Worcester Evening Gazette.

Mr. Werrenrath gave distinction to music which inherently lacks it, and merely by the studied yet apparently spontaneous means of his diction and style.—Worcester Telegram.

The other member of the quartet, Reinald Werrenrath, is no stranger in Worcester. He appeared in this city the last time in 1908. His father was a festival soloist in 1885. His rendering of the solo, "Spe modo vivitur" was effective, and he was in splendid voice. He is a decided favorite, and the audience was not slow to show its appreciation of the baritone voice.—Worcester Evening Post.

Mr. Werrenrath's pleasant and vigorous baritone is known to Springfield festival goers, and he has also sung in Holyoke. He gave tonight a manly and effective rendering of the solo, "Spe modo vivitur," and provided a firm and satisfying foundation for the quartet.—Springfield Republican. (Adv.)

Nordica Singing Class Resumes.

Great enthusiasm was shown as Madame Gardner-Bartlett stepped upon the platform last Wednesday evening to open the Nordica Free Singing Class at 15 East Forty-first street, New York, which has for the third season been under her personal instruction. The seating capacity of the hall was inadequate, people standing in every available place waiting to hear the few but explicit remarks relative to the object of the class and its requirements. From the spontaneous laughter and the earnest faces, which later left the building, one readily realized that Madame Bartlett had "carried her point" at the very outset of the work. Monday evenings in September were set aside for the testing of voices and the response was such that crowds waited in line outside the Gardner-Bartlett studio. Three hundred were admitted.

Ganz in the Canadian Rockies.

A card of greeting from Rudolph Ganz, the Swiss pianist, includes the following bits of information couched in his own racy manner, as follows: "Spent a day at Lake Louise and climbed Mt. St. Pinar (8,670) before luncheon. The view was magnificent—a most titanic imitation of Switzerland. Have met everywhere with splendid success. And now, a point of information: Korngold was born in Brunn, not in Vienna."

(Signed) RUDOLPH GANZ.

Hartmann's Compositions.

During the past season thirty-one compositions by Arthur Hartmann were published both in America and in Europe. Of these, six were for the violin, two for the violoncello, a melodrama, three choruses with orchestra, nineteen songs and an organ transcription by Clarence Eddy. This does not include a number of compositions still in manuscript by this gifted young composer.

Mrs. Babcock Fills Another Position.

Walter Peck Stanley has been secured as director of music at Shorter College, Rome, Ga., where A. W. Van Hoose is president. Mr. Stanley has been connected with Oberlin College, Oberlin, Ohio, for five years. This southern engagement was made through Mrs. Babcock's International Musical and Educational Agency, of Carnegie Hall, New York.

Felice Lyne, the Kansas City singer, is no kin whatsoever to East Lynne, the soprano specialist, who is so much better known on the one night circuits.—Maryville (Mo.) Tribune.

MAINE MUSIC FESTIVALS PROGRAMS.

The sixteenth annual music festivals in Maine were held in the Auditorium in Bangor, October 10, 11 and 12, and at the City Hall in Portland, October 14, 15 and 16. William R. Chapman, the organizer of the festivals, was again the musical director. The assisting orchestra was from the Boston Opera House; the chorus for each city numbered 600 voices. The artists and programs announced were the same in each city. The singers included Lillian Nordica, Marie Rappold, Carrie Bridewell, Julie Lindsay, Chevalier Giordano, Frank Ormsby and Harold Meek. Franklin Holding, a young Maine violinist, who recently returned from his studies abroad, was the only instrumental soloist. Pierre Henrotte was the concertmaster; C. Winfield Richmond served as accompanist at Bangor and Mrs. G. S. Davis at Portland.

The programs follow:

	FIRST CONCERT.
Consecration of the House.....	Beethoven
Festival Orchestra.	
Hallelujah Chorus, Messiah.....	Handel
Festival Chorus.	
Let the Bright Seraphim, Samson.....	Handel
Madame Nordica.	
Largo.....	Handel
William R. Chapman at the organ, with orchestra accompaniment,	
Gavotte, Mignon.....	Ambroise Thomas
Carrie Bridewell.	
Minuet.....	Boccherini
Festival Orchestra.	
Group of songs.....	Selected
Madame Nordica.	
Romayne Simmons at the piano.	
Song of Thanksgiving.....	Cowen
Festival Chorus.	
Overture to Die Meistersinger.....	Wagner
Festival Orchestra.	
Chorale, Awake, Die Meistersinger.....	Wagner
Festival Chorus.	
Prize Song, Die Meistersinger.....	Wagner
Frank Ormsby.	
Prelude and Isolde's Liebestod, Tristan and Isolde.....	Wagner
Madame Nordica.	
Soldier's Chorus, Faust.....	Gounod
Festival Chorus.	
Flower Song, Faust.....	Gounod
Madame Bridewell.	
Jubilee Overture.....	Weber
Chorus and audience will join in America.	
Festival Orchestra.	

SECOND CONCERT.

Unfinished Symphony, first movement.....	Schubert
Festival Orchestra.	
Im Herbst.....	Franz
Mandoline.....	Debussy
Madame Bridewell.	
Concerto in E minor.....	Mendelssohn
Franklin Holding.	
Rhapsody, Espana (new).....	Chabrier
Festival Orchestra.	
Happiness.....	Gena Branscombe
Spirit Flower.....	Tipton
Wind and Lyre.....	Ware
Frank Ormsby.	
Sous les Tilleuls, Scènes Alsaciennes.....	Massenet
Les Dernier Sommeil de la Vierge.....	Massenet
In memory of the great musician.	
Festival Orchestra.	
I'm Wearing Awa', Jean.....	Foote
Child's Prayer.....	Harold
Allah.....	Chadwick
What's in the Air.....	Eden
Madame Bridewell.	
Marche Movement, Symphony Pathétique.....	Tchaikovsky
Festival Orchestra.	

THIRD CONCERT.

Organ recital (in Portland).....	Fifteen minutes
Overture, William Tell.....	Rossini
Festival Orchestra.	
Morning Hymn.....	Stenschen
Festival Chorus.	
Romanza, Elisir d'Amore.....	Donizetti
Di quella Pira, Il Trovatore.....	Verdi
Chev. Giordano.	
Siegfried's Idyl.....	Wagner
Festival Orchestra.	
Credo, Otello.....	Verdi
Harold Meek.	
Aria, Louise.....	Charpentier
Mlle. Lindsay.	
Waltz, Oh, Come My Love.....	Hoffman-Smith
Serenade.....	Beschnitz
Solo by Howard Stevens.	
Sixteen male voices.	
Scene from Act I, Otello.....	Verdi
Messrs. Ormsby and Meek.	
Festival Chorus and Orchestra.	
Henry the Eighth Dances.....	German
Festival Orchestra.	
Salve Dimora, Faust.....	Gounod
Chev. Giordano.	
The Silent Woodland.....	Dvorák
Festival Chorus.	
La maison grise, Fortimo.....	Messenger

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MINNEAPOLIS

MINNEAPOLIS, Minn., October 12, 1912.

Madame Schumann-Heink captivated a capacity house when she appeared in song recital in the Auditorium on Tuesday evening. Seats were placed in the orchestra pit and on the stage. The wonderful contralto was in excellent voice and spirits and responded to the appeal of the enthusiastic audience with a number of favorites which was especially pleasing. Her program displayed her marvelous range and ability to interpret every style of song. Katharine Hoffmann, of St. Paul, is an accompanist of rare ability. Her brother, Eduard Collins, pianist, played a group of Liszt numbers and a group of Chopin compositions, which met with hearty approval. Following is the complete program:

Three arias from the opera, Samson and Delilah..... Saint Saëns
Spring Song.
Oh, Love of Thy Might.
My Heart at Thy Sweet Voice.
Ballade, B minor Chopin
Berceuse Chopin
Scherzo, C sharp minor Chopin
Die Junge Nonne Schubert
Die Forelle Schubert
Widmung Schumann
Traume Wagner
Im Herbst Franz H. Reimann Collection
Spinnerliedchen Chas. F. Edson
Mother o' Mine Liszt
When the Roses Bloom M. T. Salter
Cry of Rachael J. S. Malloy
Kerry Dance Liszt
Liebestraum No. 3 Liszt
Consolation Liszt
La Campanella Paganini-Liszt
Eduard Collins.
Prison Scene (Act V), from the opera Le Prophet..... Meyerbeer
(Sung in French.)
Fides Madame Schumann-Heink

Carlo Fischer and R. J. Horgan, under whose auspices Schumann-Heink appeared, announced Sousa and his Band for the afternoon and evening of October 17.

Agnes Lewis, head of the vocal department of the Johnson School of Music, sang at the regular meeting of the Thursday Musical last Thursday. Bertha Maude Pratt, pupil of Maude Moore, head of the oratorical department, will give a dramatic recital at Tuttle Universalist Church, Friday evening, October 18, and will also read at the home of Mrs. C. W. Gardner on Dupont avenue South on Tuesday evening. Bernice Blace, pupil of Maude Moore, read at the Soldiers' Home last Wednesday evening. Jean Watts, pupil of Maude Moore, has just returned from an

extended visit through the summer on the Pacific Coast and read at the reception of the Thursday Musical, Saturday. Mabel Hansen, of the faculty, played accompaniments for Lillian Nippert at the regular meeting of the Thursday Musical.

Jean B. Griffee will present a talented pupil, Hal Griffee, baritone, in recital at the Hotel Radisson on the evening of October 19. Mr. Griffee will be assisted by Irene Wambolt, lyric soprano. Mr. Griffee spent the past summer in New York, under the instruction of Victor Maurel, who was Mrs. Griffee's instructor. With this exception the talented young man has received all his training from his present teacher. Maurel encouraged Mr. Griffee and predicted a brilliant future for him.

The student section of the Thursday Musical had an informal tea Wednesday afternoon. This, the first meeting of the season, was marked by enthusiasm on the part of new as well as old members.

An attractive program was given at the first meeting of the Thursday Musical last week (October 10) in the club parlors. A number of guests and prospective members were among those present.

A program devoted to compositions of the late Jules Massenet, the great French composer, will be given at the Minneapolis School of Music, November 2, by Mrs. Sumpter Calver, soprano; Hortense Pontius-Camp, pianist, and Norma Williams, violinist. The dancing classes in charge of Ethel Malcolm opened October 2. Classes are conducted each evening of the week, except Tuesday, four mornings and four afternoons. The program for Saturday morning, October 19, will be given by Margaret Distad, mezzo soprano; Vivian Partridge, soprano; Alma Shirley, soprano; Esther Gran, soprano, and Bertha Thorsgard, contralto, advanced pupils of William H. Pontius. Orlando Ingvolstad, basso cantante, pupil of William H. Pontius, will sing Dudley Buck's "Remember Now Thy Creator," at the Y. M. C. A., Sunday, October 13. The regular faculty program was given Saturday morning, October 12, by Norma Williams, violinist, and Kate M. Mork, pianist. Miss Williams, who was a pupil of Anton Witek in Berlin, the present concertmaster of the Boston Symphony Orchestra, is a thoroughly dependable artist, and on this occasion she appeared to be in unusually good form. Her tone is full and vibrant, her bowing graceful and

firm and her interpretations are musicianly and soulful. Miss Mork was at the piano, distinguishing herself by discreet and sympathetic accompaniments. The program follows: sonata, op. 45, Edward Grieg; "Ungarische Rhapsodie," Hauser; "Adagio Pathetique," Godard; "Pavane," Couperin-Kreisley; "Valse Triste," Sibelius; "Pierrot Serenade," Randegger. Margaret Distad, mezzo soprano, pupil of William H. Pontius, sang a group of numbers at the Lady's Shakespeare Club, accompanied by Ethel Hoff. Miss Hoff also played two piano solos. Alice R. O'Connell, of the department of oratory and dramatic art, will give a reading of "Merely Mary Ann," the beautiful comedy drama by Israel Zangwill, in the school hall Tuesday evening, October 15, at 8:15 o'clock. The splendid characterization and the happy blending of humor and pathos made the play one of the most popular productions of recent years. Miss O'Connell is said to be at her best in it. Charles M. Holt has been holding "tryouts" for new members for the University Dramatic Club during the past two weeks. Over seventy applicants have appeared. Harriet Hetland gave a reading of "Polly of the Circus" at Princeton, Minn., October 11. Miss Hetland is preparing Galsworthy's "The Pigeon" for a reading at the school later in the year.

MARGARET DISTAD.

SUNDAY MUSIC IN CHICAGO.

CHICAGO, Ill., October 14, 1912.

The musical season opened here most auspiciously with two important concerts Sunday afternoon, October 13. At Orchestra Hall, Ernestine Schumann-Heink, assisted by Eduard Collins, pianist; Katharine Hoffmann, accompanist, and Robert Ambrosius, cellist, gave a song recital. Sousa and his Band appeared at the Auditorium, assisted by Virginia Root, soprano; Nicoline Zedeler, violinist, and Herbert L. Clarke, cornetist.

The audience which greeted Madame Schumann-Heink at Orchestra Hall was similar to those of the past seasons in size as well as enthusiasm. Every available seat was occupied and after each number the recitalist was vigorously applauded and all through the course of the afternoon her hearers insisted on many encores, which were granted and received as favorably as the numbers inscribed on the program, which was as follows:

Recit. and aria, Sextus.	W. A. Mozart
Ballade, B minor.	Chopin
Berceuse.	Chopin
Scherzo, C sharp minor.	Chopin
	Eduard Collins.
Traum durch die Dämmerung.	Rich. Strauss
Befrei.	Rich. Strauss
Freundliche Vision.	Rich. Strauss
Waldeinsamkeit.	Max Reger
Woe, Woe (Elijah).	Mendelssohn-Bartholdy
O Rest in the Lord (Elijah).	Mendelssohn-Bartholdy
Sei still (organ accompaniment).	Joachim Raff
Agens Dei (organ, piano and cello accompaniment).	Bizet
Liebestraum No. 3.	Liszt
Consolation.	Liszt
La Campanella.	Paganini-Liszt
	Eduard Collins.

Twilight.	Walter Morse Rummel
Mother o' Mine.	Chas. F. Edson
Down in the Forest.	Landon Ronald
Kerry Dance.	J. D. Malloy

The difficulty of the Mozart recitative and aria from "Sextus" showed again the vocal virtuosity of the famous contralto. Madame Schumann-Heink's second group was the real treat of the program. Her interpretation of each song was indeed remarkable. The next group, made up of sacred songs, showed the contralto's versatility, as she is as great an oratorio singer as an operatic or lieder singer. The last group sung in English was deliciously rendered. Katharine Hoffmann, who presided at the piano, gave her usual excellent support to the singer and played exquisite accompaniment.

At the Auditorium, Sousa and his Band were greeted by a huge audience. The printed program was as follows:

Rhapsody, First.	Liszt
Cornet solo, The Southern Cross (new).	Clarke
Herbert L. Clarke.	
Suite, Tales of a Traveler (new).	Sousa
The Kaffir of the Karoo.	
The Land of the Golden Fleeces.	
Grand Promenade at the White House.	
"Fame points the course, and glory leads the way."	
Soprano solo, The Voice of Spring.	Strauss
Virginia Root.	
Largo, from The New World Symphony.	Dvorak
Entr'act, The Jewels of the Madrigal (new).	Wolf-Ferrari
Parade of the Tin Soldiers (new).	Jessel
March, The Federal (new).	Sousa
(Written for and dedicated to our friends, the Australians.)	
Violin solo, Faust Fantasy.	Sarasate
Nicoline Zedeler.	
Caprice, Folie Bergere.	Fletcher

After the Liszt rhapsody two encores had to be granted, the march from "El Capitan" and "The Girls Who I Loved" being the added numbers. Herbert L. Clarke played his own composition for cornet. The "Southern Cross," a novelty here, was received with vociferous applause. The number by itself is worthy of the remarkable rendition given by Mr. Clarke, who is a master cornetist. Two numbers were given by Mr. Clarke in response to the prolonged plaudits. The main feature of the afternoon

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was "Tales of a Traveler," a new composition by Sousa, which roused the audience, which clamored for more, and "The Gliding Girl" and "Fairest of the Fair" were the two added numbers given after this composition. Virginia Root, soprano, delighted her hearers by a spirited rendition of the "Voice of Spring." She, too, was accorded an encore. The first part of the program ended with the largo from Dvorák's "The New World" symphony, admirably played by Sousa's Band. In this number Sousa demonstrated that his men were just as much at home in the classics as in the popular numbers, and the audience likewise showed its appreciation of the selection by asking again for an encore, "With Pleasure" being the added number.

After the intermission the march, "The Federal," another Sousa output, thrilled his auditors, but the climax was reached after that number in the encore, "Everybody's Doing It," arranged by Sousa. The arrangement shows the sense of humor of Sousa as a composer. No comic on the stage today could have created such merriment as was witnessed at the Auditorium during the rendition of this popular song. Everybody was laughing when the famous chorus of "Everybody" was taken separately at intervals by various members of the orchestra and before the conclusion of the number the house broke loose asking for more, and more was granted, "King Cotton," another of Sousa's popular marches, being then given. Nicolene Zedeler, violinist, played remarkably well the "Faust Fantasie" by Sarasate. Her technic is facile, her tone large, agreeable to the ear and she, too, came in for a great part in the enjoyment of the afternoon. Her added number, the "Humoresque" by Dvorák, was beautifully rendered, and so pleased were her auditors that another extra number was asked and granted. Fletcher's "Folies Bergere" caprice, concluded the program.

RENE DEVRIES.

OPENING OF NEW AEOLIAN HALL.

[From The Musical Courier Extra.]

The new Aeolian Hall in West Forty-second street, between Fifth and Sixth avenues, New York, opposite the new Public Library, opens its doors to the public on Monday of next week.

When the public first steps inside the doors of this musical palace, it will be greeted by a beautiful, spacious room which has been decorated with an eye to simplicity, but in every sense artistic as well. The color scheme is gray and white with little touches of gold bronze here and there. The symbols of music play an important part in the decorations.

An impressive marble stairway with a wing going in both directions, right and left, leads up to the balcony and from there one obtains the first glimpse of the beautiful recital hall, which will probably make history for years to come. After ascending the marble stairs the visitor arrives on the balcony floor of this recital hall, from which there is secured a good view of this locale as well as the magnificent pipe organ.

On the floors above, the same simplicity of decoration is carried out, and there the visitor finds one piano demonstration room after another, all of them absolutely sound-proof, not in the ordinary sense of the word, but made so because the partitions really consist of four walls. The first two are the outer and inside of a hollow tile brick. Then comes another air space of more than twelve inches, this air space incidentally being stuffed with a specially prepared quilting, and then another hollow tile to complete the partition. These sound-proof piano demonstration rooms, about two dozen in number, will do away with the noise conflict generally heard in warerooms when three or four pianos are being played at one time, and make it possible for a prospective customer to listen to a piano under the most favorable conditions.

The building itself has been described before, so there is not much use in going into details, outside of stating that it is a modern office structure, eighteen stories in height, and cost about \$3,000,000 to erect. The first five floors and the basement are used entirely by the Aeolian Company. It is a modern fire proof building in every respect, no wood even being used in decoration. There are cement floors and marble and iron stairways, with, of course, modern elevator facilities.

In size and appointment the new Aeolian Hall will be America's greatest piano warerooms and a rendezvous for not only members of the trade, but musicians as well. Many of the offices in the upper stories have been leased by musicians for studios and all in all it will house more instruments and musicians than any one building in America devoted to the exploiting of pianos and music.

Bellows Sings for Schubert Club.

J. McClure Bellows, one of the popular musicians and singers of St. Paul, Minn., sang Wednesday evening of last week at the opening reception held by the Schubert Club of that city. Mr. Bellows disclosed refined vocalization and beautifully clear enunciation in songs from French, German, Italian, English and American composers. He was recalled and heartily applauded.

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WASHINGTON

'Phone, Col. 309,
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WASHINGTON, D. C., October 4, 1912.

Following his usual custom of taking a sea trip at the close of his strenuous winter's work of teaching, S. M. Fabian, pianist, has returned full of life and vigor and has started the season's activities. Mr. Fabian has the assistance of Frank Norris Jones, who, last winter, was heard in a most successful concert at the Columbia Theater. While a concert tour is somewhat talked of, their large class seems to consume all of their time.



Iverna Child, a young but talented pianist and teacher, has returned from a summer spent in Newport, and, like the rest of musical Washington, is starting her winter's work. Miss Child has undertaken special duties for THE MUSICAL COURIER, under the local representative.



Faye R. Bumphrey spent most of the summer at her old home, Three Rivers, Mich., but is now back in Washington, and has assumed her position in the Washington College of Music. Miss Bumphrey has a contralto voice of much value, and there is talk of her accepting a solo position in one of the large city churches.



One of the former "real" musicians, in the person of Mrs. Kutchin, nee Mary Kimball, daughter of Dr. and Mrs. E. S. Kimball, will soon come to Washington on a visit to her mother, and much pleasure is anticipated by her friends through having her among them once again.



William C. Mills, tenor and director of the music at Mt. Pleasant Congregational Church, recently returned from a Western trip, including his old home Cheyenne. While in Denver, the Denver Republican had this to say of Mr. Mills:

Frederick B. Haight, proprietor of the Hotel Tabor, has as guest an old friend, William C. Mills, one of Washington's foremost tenors, and his presence in this city was the occasion of a gathering for an impromptu recital. Charles Wakefield Cadman, the pianist and composer, was there and delighted his listeners with some of his own compositions. Great enthusiasm was manifested when Mr. Mills sang two Indian songs written by Mr. Cadman. The composer played the accompaniments.



Interest has been aroused by the resignation of Mrs. Hobart Brooks as music and society writer of the Washington Herald and her announced intention to give her entire time to Washington Society, a paper fast growing in popularity. Mrs. Brooks' avowed intention is to make the

musical column of Society of great importance to the musician here in the city. Our best wishes. Washington certainly needs a live musical wire in the local newspaper field.



The plans of the Washington Symphony Orchestra are under way, and Director Hammer hopes by the middle of the month to be fairly along with rehearsals.



Helen Donohue DeYo, soprano soloist of St. Margaret's Church, whose beautiful voice adds so much to the service, has been engaged as first soprano in a double quartet at the Church of the Covenant. Mrs. Holtzclaw Gawler, soprano; Mrs. William T. Reid, alto, and Pauline Whiticker, alto, are the other women of the double quartet, all voices of superior quality.



Ethel Tozier-Hardy, pianist and soloist with Herbert's Orchestra on its Western tour last spring, has resumed teaching her large class here in Washington, making the weekly trip from New York, her present home. Several recitals in and around Boston and New York are being arranged. Mrs. Tozier-Hardy is under the management of Mr. Radcliff of Washington, manager of the Marine Band, now on tour, and will, after Christmas, tour the South under his management.



The recent death of Mrs. John R. McLean was a deep blow to the musicians of Washington and New York. Her entertainments during the past few years have been of a high standard and have furnished opportunity for grand opera stars to be heard in Washington in an intimate manner. Mrs. Paul Sutorius, the New York manager, was instrumental in securing most of the opera talent for Mrs. McLean.



Girlie Louise Corey, soprano, has made quite a success with her church work the past summer, and is now considering a permanent position in Washington for the winter.



Madame von Unschuld has opened a new branch of her university of music for piano instruction. A recital was given and Madame von Unschuld had the assistance of her pupils, Mildred Kolb, Louis Potter, Ethel Fisher, Halcyone Hargrove and Morton Gittelman. The playing of Madame von Unschuld augurs well for an artistic success.

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PITTSBURGH MUSIC.

PITTSBURGH, Pa., October 5, 1912.

The Pennsylvania College for Women will open the fall season by giving an autumn concert, presenting Ida Stark Koelker, pianist and Charles Edward Mayhew, baritone, with Mrs. Charles Mayhew at the piano. The following program will be rendered:

Theme and thirty-two variations in C minor..... Beethoven

Mrs. Koelker.

Bols opas Lully

Le Chasseur danois Berlioz

Lied maritime D'Indy

Mr. Mayhew.

Nocturn, op. 27, No. 2..... Chopin

Scherzo, B minor Chopin

Mrs. Koelker.

Song of Pan (from the cantata, "Der Hahn en neue Oberkeet").. Bach

Tears of Love Beethoven

To an Aeolian Harp..... Brahms

Tanda-ra-day Henschel

Mr. Mayhew.

Liebestraum No. 3..... Liszt

Toccata Leopold Stokowski

Mrs. Koelker.

My Lytell Prety One..... Old English (1550)

I'm Weaving Sweet Violets Parry

Youth Alliswell

Menie MacDowell

To Helen Loeffler

Song of the Wicked Friar Whitmer

Mr. Mayhew.

Manager Roman Heyn has certainly prepared an attractive program for his Schenley recitals this season, the prospectus showing the names of such artists as Louise Homer, Alma Gluck, Tina Lerner, Mischa Elman, and a production of the opera "The Secret of Suzanne." No better balanced or more ideal program could be desired and without a doubt these recitals will be among the most brilliant social as well as artistic events of the season.

HOLLIS EDISON DAVENNY.

Alma Gluck in Colorado.

This week Alma Gluck will give song recitals in Denver, Colorado Springs and Pueblo, Colo. She is also to open the season in Buffalo in a joint recital with Amato.

November 2 (Saturday) Madame Gluck will give her annual recital at Carnegie Hall, New York, assisted at the piano by Arthur Rosenstein.

Letters at The Musical Courier Offices.

There are letters at these offices addressed to John H. Blake, Minnie H. Schweig and the Schubert String Quartet.

In Athens the woman who wears a large hat in a theater is fined \$40. Speak to us no more of the decadence of Greece.—New York Evening Sun.

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GREATER NEW YORK

NEW YORK, October 21, 1912.

Caroline Maben Flower has resumed piano instruction. She has a residence studio in the Pouch Mansion, Brooklyn, and a branch at Carnegie Hall. She gave a piano recital at Oak Hill, in the Catskills, October 12, playing works by Chopin, Rubinstein and Liszt, as well as two of her own compositions; of the last named her "Lullaby" was especially liked. Some of her professional pupils who play brilliantly are Leila Young and Anna Jewell, who later studied with Pugno. There is also a "Valse noble" of which pianists say good things. She is a certified pupil of Joseffy, MacDowell, Virgil, and of the Scharwenka-Klindworth Conservatory of Berlin.

Mary H. de Moss, the well known soprano, is booking her share of excellent engagements. Those of fixed dates are: October 29, Waldorf-Astoria Hotel, private club; October 30, memorial service, South Reformed Church, for Dr. Gerrit Smith; November 22, Carnegie Lyceum, private musical; December 5, Pittsburgh Apollo Club, her fourth engagement. Several others will be duly announced. Mrs. de Moss has sung thirteen years at the Fifth Avenue Presbyterian Church, Sunday morning and afternoon services, and ten years at the East Orange M. E. Church, evenings.

Beatrice Eberhard, who has enjoyed the reputation of being one of the foremost lady violinists, has announced her intention of returning to the concert stage at the urgent requests of many admirers. Even at this early date she has had to refuse several engagements through lack of time to fill them, as she cannot neglect her duties as president of the Grand Conservatory of Music. Musicians will remember the sonata recitals for violin and piano started in this country by Miss Eberhard. She was also the first to play the majority of the Reger works, the d'Indy violin and piano sonata, and other compositions now well known to the concert going public. There is no other American violinist who can boast of having done more toward bringing really deserving works to the attention of musicians.

Mr. and Mrs. John W. Nichols opened the season Wednesday afternoon, October 16, at Vassar College, with their Debussy program, which seems in as much demand as ever. By a strange coincidence they were asked to give the same program in Poughkeepsie for the Northern Dutchess Association of Musicians, on the evening of the same day on which they sang at Vassar. Last Sunday afternoon Mr. Nichols sang at the Irving Place Theater in concert at 3 p. m., and at 4 p. m. for the boys of the West Side branch of the Y. M. C. A. Mrs. Nichols accompanied at both concerts.

Michel Sciapiro, the violinist, was on a Canadian tour some time ago. Previous to the affair the local manager gave a little banquet in honor of the violinist during which he remarked that he had succeeded in arranging for the concert to take place in a Roman Catholic hall, and to crown matters he said the Bishop himself would attend. It seems there was some friction between the Methodists and the Catholics of the town which led the manager to say to Sciapiro, "I hope you're not a Methodist?" which gave the artist a chance to get out of embarrassing questioning by replying, "Oh, no, I'm a violinist!"

Max Decsi returned from a stay of two seasons in Europe, will make a specialty of curing sore throats, defective speech, "clergymen's hoarseness" and allied troubles. In this he has had marked success, and the writer has seen warm testimonials from business and professional men attesting to this. His vocal pupils, Sibyl Sammis-McDermid, of Chicago; Morton Adkins, the well known baritone, and others prominently before the public, are his best advertisements as teacher of singing.

Moritz E. Schwarz will play the following programs on the great organ in Trinity Church, Wednesdays at 12:20 noon:

WEDNESDAY, OCTOBER 23.

Fantaisie, G minor.....	Bach
Prayer in D.....	Faukes
Pastoral Sonata.....	Rheinberger
Elegie, op. 48.....	Tchaikovsky
Finale, Sixth Symphony.....	Widor

WEDNESDAY, OCTOBER 30.

Overture in C minor.....	Hollins
Morning Song.....	Merkel
Prélude and fugue, E flat.....	Bach
Evensong.....	Johnston
Cloches Sonores.....	Lemare

W. Franke Harling has composed a work for male chorus, cello obligato and piano, on an Oriental subject, which is to be produced at the second concert of the Men-

delsohn Glee Club, Clarence Dickinson, conductor, in March, 1913. The music has pronounced individuality and color.

Arthur Philips, baritone, will be heard as soloist at the first concert of the Volpe Symphony Society, Carnegie Hall. His many friends will be glad to give him a warm welcome following his several years' stay abroad. He will also be heard in concerts and recitals throughout the Middle West.

Hans Albrecht (fellow student with Maud Powell, Gertrude Morgan and others at the Leipzig Conservatory in the early eighties, is musical director at the Weber Theater. "A Scrape o' the Pen" is on the boards there, a play full of Scottish pathos and humor, and for this Mr. Albrecht has selected and arranged particularly felicitous music. Much of Harry Lauder's repertory is used, and altogether it is a pleasure to witness a play in which the accompanying music is a real part of the stage scenes.

Harriet Ware and John Barnes Wells are booked to give entire programs of the former's songs, varied by original piano works played by the pianist composer. This is an enjoyable combination and has attracted attention.

Hans Kronold, the well known cellist and composer, has gone South and West for a ten days' tour, playing in Washington, Virginia, Ohio and Pennsylvania. He returns October 26.

The first faculty concert of the Lachmund Conservatory of Music, Lewis M. Hubbard, director, took place last night, October 22. A detailed report will appear in THE MUSICAL COURIER of October 30.

Mrs. William H. Sherwood, first pianist, and Liszt pupil (as was her husband, William H. Sherwood) in the 70's, and her charming daughter, Mary Sherwood Summers, soprano (who lives in Leonia, N. J.), collaborated in a program given before the Women's Philharmonic Society, Amy Fay president, October 19. Mrs. Sherwood's able pianistic art and the lovely voice and appearance of her daughter interested the audience throughout the hour of classic and modern music.

The colony of music studios in the new Aeolian Building, 27 West Forty-second street, between Fifth and Sixth avenues, is growing and bids fair to rival Carnegie Hall. Among the prominent tenants already installed are: Louis Koemmenich, conductor, vocal coach, composer; New York Oratorio Society; Musicology, the beautiful summer colony (Dr. Lawson); W. S. Brady, well known vocal teacher; Dudley Buck, noted vocal instructor; W. P. Chase; Redpath Lyceum Bureau; Haensel & Jones, concert managers; M. L. Amyot; C. B. Hawley, composer and vocal teacher; Walter L. Bogert, president New York State Music Teachers' Association, vocal teacher and conductor; F. A. Hannah; H. B. Schwable; E. L. Ruggiero, vocal teacher and coach.

Jerome Schaeffer and Edna Schaeffer-Kellogg are in demand for church entertainments, clubs and drawing rooms. They were prominent as guests of honor at the October 12 dinner of the Hungry Club, Mattie Sheridan, president. Mr. Schaeffer teaches voice both for speaking and singing.

Louise Sturdevant Dixon's first students' recital will take place next Saturday, October 26, at Carnegie Chamber Music Hall, 2:30 o'clock. An interesting program of piano solos, duets, trios, quartets and two and three-piano works will be performed by students from the metropolis and suburbs.

Frank J. Benedict, organist and choirmaster of St. Paul's M. E. Church, corner Eighty-sixth street and West End avenue, gave an organ recital October 19, playing works by modern composers. He is planning to produce a choral work by César Franck soon.

Adelaide Gescheidt is now located in a roomy studio on the eighth floor of Carnegie Hall. She has sung much in concerts, etc., and is a teacher of ability, based on her own experience as student and singer. Some pronounced views of hers relative to proper vocal matters are likely to appear in THE MUSICAL COURIER soon.

Announcements of interest connected with the Musicians' Club are as follows: The clubrooms will be open on the evening of November 5 (election night) until midnight; election returns will be announced. A Thanksgiving dinner will be served on the evening of November 28,

provided a sufficient number desire it, at seventy-five cents each. The schedule of dances for the season includes provision for guests, at one dollar each; they will occur on the last Friday evening of every month to May 30. Dancing at 9 o'clock. Refreshments à la carte. Mrs. J. Christopher Marks is chairman of the hostesses.

Ida M. How, pianist and teacher (Faelten method), has removed to her new studio, 64 East Thirty-fourth street, near Park avenue. Miss How has pupils in a nearby suburb and their springtime recital was very much liked. Her own playing has been praised in the columns of THE MUSICAL COURIER.

Alberta Parson Price, daughter of that sterling voice specialist and teacher of so many stage celebrities, Parson Price, has highest recommendations from Gabrilowitsch, her teacher in Berlin, where she studied some years. She accepts pupils in piano playing.

Clara E. Thoms, of Buffalo, has many warm friends and admirers in America generally, who know of her good work as teacher of voice. Half a dozen of her pupils, both men and women, are prominently before the public in opera, musical plays, etc. She opened her season October 14 at 94 Palace Arcade, Buffalo, N. Y.

Christiaan Kriens, violinist and composer, and Edwin Rechlin, pianist, organist and accompanist, together gave a concert at the Lutheran Church, Eighty-sixth street and Lexington avenue, and the auditorium was entirely filled. It marked the first performance in America of two new violin pieces by Kriens, viz., "Berceuse Hollandaise" and "Serenade Basque." The evening was greatly enjoyed, to which Mr. Rechlin contributed much with his scholarly playing of Bach and his brilliant performance of the Widor toccata from the fifth symphony.

The concert engagement department, established as an auxiliary to the Russell Studios, Manhattan and Newark, is already a success, offering special booking opportunities for the artist-students and members of the faculty of these studios. Monday evening in Y. M. C. A. Hall, Newark, a concert for the benefit of a local charity will be given, for which Russell studio artists have been engaged, including Jessie Marshall and Cecilia Schuck, sopranos; Marjorie Mott, contralto; Samuel Craig, tenor, and Ethel Pursel and Louise Schwer, pianists—all of these from Mr. Russell's "Artist Classes." The same evening in Harburger's Hall Auditorium, Elsa Goepferich, soprano, and Myra Lyle, pianist (also of Mr. Russell's Studios), are engaged for a program of vocal and instrumental music by the local singing association. During November the Russell Studios, through its engagement department, will furnish soloists for the "Holy City" in De Groot M. E. Church (November 20), and two miscellaneous concerts to be given in the auditorium of the Emmanuel Baptist Church, Newark, and in the M. E. Church of Vailsburgh, N. J. Samuel Craig, tenor, is also engaged as soloist for the "Scottish Clan" musical, Kruger Auditorium, November 8.

An Estimate of Stokowski.

Philadelphia's critical opinion of Leopold Stokowski's conducting of the modern as well as the classic works has been summed up amply by George Rogers, the well known critic of the Philadelphia Inquirer, dean of the critical corps of Philadelphia, who was the guest of honor at the Musical Art Club last year when he celebrated his twenty-fifth anniversary as a critic.

Mr. Rogers has expressed himself with a great deal of emphasis, which is rather unusual in his always very temperate and scholarly work, as follows:

Of recent years it has been too much the fashion among conductors of the prima donna type to use the Beethoven C minor symphony as a means of exploiting their own personalities, and of displaying to a more or less indifferent world the singularity of their thought and the fertility of their invention.

If there were those who expected anything of that kind yesterday afternoons they must have been disappointed, for its performance under Mr. Stokowski's baton was conceived in an entirely different vein and executed in a widely different manner. In the inciency of its analysis, the justness of its poise and the absolute sincerity of its feeling, it was an agreeable change from a method of interpretation—or misinterpretation—to which one had become accustomed, but not reconciled; and it served to confirm and deepen the very favorable impression which Mr. Stokowski made when he was heard here for the first time a week ago.

He finely caught the heroic accents which the C minor is meant to sound. He perfectly apprehended and splendidly communicated, and with an extraordinary fire, and force and fervor, the nobility and dignity and gravity of its varied message, and there was never a moment when the suspicion was suggested that he was seeking to do anything else than to play the music as it was written and to express the whole thought of the composer.

Sincerity ought not to be a notable virtue in a conductor, but it has come to be one; and it is pleasant to receive the additional assurance, which yesterday's concert conveys, that Mr. Stokowski possesses it in ample measure. His reading of the symphony was really admirable in the sanity of its judgment, the penetrating clearness of its perception and the energy of its grasp, and admirable also in the absence from it of any of those meretricious devices by which applause is captured or of those affectations which the audience is expected to regard as the eccentricities of genius. (Advertisement.)

BROOKLYN

BROOKLYN, October 21, 1912.

The music department of the Brooklyn Institute and the old Brooklyn Philharmonic Society will unite in extending a welcome to Dr. Karl Muck when he reappears in Brooklyn, Friday evening, November 8, to conduct the first concert of the season by the Boston Symphony Orchestra. Fritz Kreisler is the soloist for the second Boston Symphony night, December 6; Elena Gerhardt sings with the orchestra on the third night, January 10, and Max Bauer, the Stuttgart pianist, is the soloist on February 21. The final program on March 21 will be chiefly Wagner.



Louise Homer, of the Metropolitan Opera Company, gives a recital under the auspices of the Brooklyn Institute Thursday evening, October 31, in the opera house of the Academy of Music. The American contralto is to sing songs by Schubert, Brahms, Wagner, Reger, Schumann, Debussy, Seeger, Schindler, Parker and her husband, Sidney Homer. Edwin N. Lapham is the accompanist.



Berta Grosse-Thomason has resumed her piano teaching at the various branches of her school—117 Remsen street and 359 Degraw street, Brooklyn; Steinway Hall, Manhattan, and 98 Maple avenue, Morristown, N. J. The assisting teachers are Belle Perkins, Harriet Connor, Margaret Fenton, Effie Douglas, in the piano department, and Charles Basset, operatic tenor, gives the vocal instructions.



The Brooklyn Institute announces six concerts by the Philharmonic Trio, in the lecture hall of the Academy of Music on the evenings of November 16, December 14, January 18, February 15, March 15 and April 12. The programs are to consist of works by Haydn, Schubert, Beethoven.

Sutorius and Rapp Course of Concerts.

Beginning November 23, the managerial firm of Sutorius & Rapp, 1 West Thirty-fourth street, New York, announces a series of four concerts to be given at the Lyceum, East Orange, N. J., with the following well known artists: For the first, Adeline Genée, assisted by Alexander Volinin and eight other dancers, accompanied by an orchestra. December 13, Barré ensemble, with Marie Stoddard, soprano. January 10, Olive Fremstad in recital, assisted by Felix Fox, pianist. January 30, New York Symphony Orchestra in an all Wagner program.

As so comprehensive a series of concerts has never before been given at Orange, the patronesses include most of the music lovers of that section and many from outlying districts, who welcome this innovation more particularly because it is sponsored by Mrs. Paul Sutorius, who has for many seasons brought the best musical talent available to the New Jersey coast.

Following is the list of patronesses: Mrs. Wm. F. Allen, Mrs. Wm. Torrey Baird, Mrs. William Barr, Mrs. James E. Cheesman, Mrs. Benjamin Douglass, Jr., Mrs. James C. Elms, Mrs. Thomas A. Edison, Mrs. Wilson Farrand, Mrs. John K. Gore, Mrs. Clarence H. Kelsey, Mrs. Alexander King, Mrs. S. Barton Hazard, Mrs. Wm. Jacques Kingsland, Mrs. Samuel Lee, Mrs. Samuel Lord, Mrs. Otto E. Lohrke, Mrs. George Merck, Mrs. Edgar L. Newhouse, Mrs. Charles A. Trowbridge, Mrs. Frederick L. Van Ness, Mrs. Henry Wehrhane, Mrs. Manton B. Metcalf, Mrs. E. H. Bonnell, Mrs. Lowry E. B. Craig, Mrs. Frank Vanderpoel, Mrs. Charles Henry Sellon, Mrs. Eugene V. Magee, Mrs. George R. Howe and Mrs. Theron Rockwell.

Severn Pupils' Club.

A number of Mrs. Edmund Severn's voice and piano pupils have organized a club which will meet every week to participate in a musical program, those not performing acting as critics. Toward the end of the season a concert will be given by them. Robert C. Cratty, baritone, of Springfield, Mass., has been elected president, Isabelle Fellows, a dramatic soprano, also of Springfield, secretary and treasurer, and George L. Cooley, tenor, of New York, librarian. Among the more prominent members of the club are Sam G. Martin, tenor, of Elizabeth, N. J., one of Mrs. Severn's most promising pupils and a member of the quartet of the First Presbyterian Church of Cranford; Hattie Sonthale, daughter of the well known amateur violinist of Jersey City, who is studying both voice and piano at the Severn studios; Rose Gertman and Lillian Weis, also of Jersey City.

Florence Blumenschein-Rowe, New Soprano.

Florence Blumenschein-Rowe, soprano, a daughter of the widely known musical pedagogue, W. L. Blumenschein, of Dayton, Ohio, is to enter the concert field this

thoven, Mozart, Brahms, Smetana, Krehl, Tschaikowsky and Godard.



Saturday afternoon the New York Symphony Orchestra, under the direction of Walter Damrosch, will give a Massenet memorial concert in the opera house of the Academy of Music, under the auspices of the Brooklyn Institute. The soloists are Edna Showalter, soprano, and Alexander Saslavsky, violinist. This is the first concert in the series planned for young people. The second takes place on December 7, the soloist to be announced later. Mischa Elman plays at the third concert, January 11. February 1, the program will consist of folk music and folk dancing, Swedish, Norwegian, Scotch, Irish and Russian. A Wagner festival closes the season, March 8, in commemoration of the hundredth anniversary of the birth of Richard Wagner.



The subject of Carl Fique's fourth lecture in the music hall of the Academy of Music last night (October 22, Liszt's birthday) was "New Ideas in Olden Times." The program, which is worth printing in full, reads as follows:

The King's Hunting Jigg.....	John Bull,
Sonata, Descriptive of the Combat between David and Goliath,	Johann Kuhnau
Andantino	Michael Angelo Rossi
Capriccio, On the Departure of a Friend.....	Sebastian Bach
The Chicken	Rameau
March from Sonata in D.....	Galuppi
Chaos, from The Creation.....	Haydn
Overture to Goethe's Egmont.....	Beethoven



Sunday afternoon, November 24, the New York Philharmonic Orchestra will come to Brooklyn and give the first of five concerts at the Academy of Music. The soloist will be announced later.

season. Her first appearance will be in Troy, N. Y., in one of the concerts of the course directed by Ben Franklin. Mrs. Rowe has specially prepared herself in lieder and in songs by English and American composers. She will be under the management of the Concert Direction M. H. Hanson.

Sembrich Delights Quebec.

The following article from the Quebec (Canada) Chronicle of October 15, 1912, tells of Madame Sembrich's hearty reception at her recital in that city:

Marcella Sembrich, queen of bel canto, whose place in the realm of song has been undisputed for many years, made her first bow to a Quebec audience last night. She sang at the Drill Hall before an audience that filled the hall with tumultuous applause even as Madame Sembrich did with her glorious voice.

Age cannot wither, nor custom stale the splendid art of Madame Sembrich. She is a singer trained to the old conditions. She has come of the days when singers had to sing, when perfect tone production, clear enunciation, smooth rounding of the musical phrase and intelligent use of each register of the voice were just as highly considered as dramatic utterance and forceful interpretation of the meanings. Both are valuable arts, but it is still welcome to hear a singer who sings before she does anything else.

In a highly varied program Madame Sembrich revealed the magic of her voice. She sang the recitative and aria from Verdi's "Ernani" and closed the concert with a florid waltz song by Johann Strauss. Here was coloratura singing in its highest estate.

Dudley Buck "Shocked."

Twenty-five pupils of Dudley Buck stormed his studio in the new Aeolian Hall, New York, Friday afternoon of last week, about 4 o'clock, and surprised him with a studio "shower." Many handsome gifts were presented to the master. Two pupils, Mrs. Morrisey, contralto, and Andrew Smith, Jr., baritone, united in a charming impromptu program. A caterer found the new studio, and there was abundant refreshment. Mr. Buck, who has the reputation of being an excellent and ready speaker, failed on this occasion. The shock was too much.

Two Appearances for Emma Loefller.

Emma Loefller, the dramatic soprano, who has returned to America after twelve years of successful appearances in opera and concert abroad, will sing at a concert in Carnegie Lyceum, New York, Thursday, October 24. Miss Loefller will have Max Liebling as her accompanist. On the afternoon of the same day, Miss Loefller will sing for the Societe des Beaux Arts, at the home of Marie Cross Newhaus, 434 Fifth avenue, New York.

Umberto Sacchetti's Montreal Debut.

Leslie Martin, the teacher of Umberto Sacchetti, the tenor, looks forward to the latter's debut with the Boston Opera Company in Montreal, November 4. Possessing an exceptional tenor voice, coupled with temperamental interpretation and acting, the young Italian-American tenor is on the threshold of fine achievement, for which Mr.

Martin has been preparing him for some months. He was in the Savage "Madame Butterfly" company, as were other Martin pupils, all of whom had leading parts.

Musical Giants Soon Due.

Eugen Ysaye, the Belgian violinist, who has not been in this country in eight years, is due to arrive in New York on the steamer Lorraine, November 8 or 9. About the same time Leopold Godowsky, the Polish pianist, and John McCormack are expected on the Caronia. It is nearly a score of years since Godowsky played in New York.

Bridewell on Her Way to the Pacific Coast.

Carrie Bridewell, who effected her re-entree to the concert field at the Maine Music Festivals this month, left last week for the Pacific Coast; she is to sing with the San Francisco Symphony Orchestra at the Cort Theater in San Francisco and at the Greek Theater in Berkeley.

OBITUARY

Max Spicker.

Max Spicker, pianist, teacher, composer and music editor, died suddenly of apoplexy, October 15, at his New York home, 1361 Madison avenue. He was fifty-four years old and had resided in this city since 1882.

He was born in Koenigsberg, Germany, August 16, 1858, and received most of his musical education at the Leipsic Conservatory, later drifting into the career of theatrical conductor and filling positions in that capacity at Heidelberg, Cologne, Ghent and Potsdam.

In New York, Mr. Spicker became conductor of the Beethoven Maennerchor, and later headed the Brooklyn Conservatory of Music, combining the duties of that post with those of assistant conductor under Anton Seidl at Brighton Beach. Subsequently he was appointed teacher of theory at the National Conservatory. Early in the nineties the publishing house of Schirmer engaged him as a compiler and musical editor, and he was on the staff of that firm at the time of his death.

However, Mr. Spicker's chief musical activity in New York lay in the direction of religious music. He was one of the cantors of Temple Emanu-El and had composed many numbers of the Jewish Ritual. Among his compositions were "Fear Not, Oh Israel," and "Why Art Thou Cast Down, My Soul?" The deceased also was a member of the New York Musicians' Club, the Bohemians, and the Society of American Cantors. He is survived by his wife and son. His funeral took place at Temple Emanu-El.

William Kuhe.

Tragic details of the death of William Kuhe, the well known composer, who was at one time pianist to Jenny Lind, and founded the Brighton Musical Festival, were disclosed at yesterday's inquest at Kensington. Mr. Kuhe was eighty-eight years old, and lived at Longridge road, Kensington. According to the evidence, he fell down a flight of fifteen stairs, and received fatal injuries.

His son, Ernest Kuhe, a journalist, said that his father, on account of his advanced age, could only get about with assistance. On Sunday morning he was called to his father's house, and found him unconscious.

Georgina Kuhe, a daughter, said that her father suffered from a weak heart and acute neuralgia. On Saturday night he fell down a flight of stairs. She rushed to his assistance, and heard him say: "I have fallen and I am all broken." She called assistance, and he was carried upstairs, where he died early on Tuesday morning. Dr. Lowe said that Mr. Kuhe had fractured two ribs, the shoulder blade, and the spine. Death was due to shock following these injuries. The verdict was accidental death.—London Daily Standard.

Gerrit Smith Memorial Service.

Wednesday evening, October 30, is the time, and the South Reformed Church, Eighty-fifth street and Park avenue, the place set for the memorial service to Dr. Gerrit Smith by the American Guild of Organists. Dr. Smith died July 21, of pneumonia, at Tokaneke Park, Darien, Conn., near Stamford. The remains are at present in the receiving vault at Greenwich, Conn. Appropriate music and addresses will be delivered, and it is expected that official delegations from the Guild of Organists, from the Manuscript Society of New York (in founding these he was the chief moving spirit) and from the General Theological Seminary, where he occupied the chair of music, will be present.

Elizabeth Topping, Pianist and Teacher.

"I love my work and my profession and find both more and more fascinating every day. Just to see the pupils growing in appreciation, technical precision and love for the really beautiful in music, is sufficient reward and repays me for all the discouragements that come with this work," said Elizabeth Topping, the successful pianist and teacher, at her studio, 528 West 114th street, New York City.

With ample preparation for her chosen work, first at her home in Toronto, Canada, and then by European training under De Pachmann, among others, Miss Topping has had wide experience in teaching both privately and at several well known schools. Of these the pianist counts her work at Miss Porter's School, in Farmington, Conn., where she was associate teacher with Carlo Buonamici for four years, as one of the most helpful experiences of her career. Her class in New York, which is increasing with great rapidity, compelled Miss Topping's resignation from the school, where they demanded four days weekly of her teaching time, and in place of that she has become affiliated with a thriving school in New Haven, Conn., where she teaches one day only, thus leaving herself the remainder of the week to devote to her New York work.

Of her immediate plans for the future Miss Topping announces a New York recital in early December, and one in New Haven for November, while the number of private engagements which she is slated to fill in the near future in conjunction with her teaching leaves little time for appearances farther afield, despite the call for Miss Topping's services in these other directions.

Following, too, are a few press notices of the pianist's more recent appearances, which bear still further proof of her brilliant efficiency in solo work aside from the teaching:

The piece de resistance was, of course, the Beethoven number, in three movements. In the delicate nuances of touch, in interpretation of the subtle Beethoven spirit, and in technic Miss Topping's rendering was masterful.—Toronto Mail.

As an interpreter of Chopin she takes high rank, finding no difficulty in reproducing that fairy atmosphere of dreamland which enshrouds the work of this composer, and never descending to maudlin sentimentality. Fine delicacy of taste also marked her playing of the famous novelette in F sharp minor of Schumann and the Schubert-Liszt "Grechen am Spinnrade."—Toronto News.

In the Beethoven concerto in G major Miss Topping played with an almost masculine grasp of the music that made one wish to hear her with an orchestra, although she was admirably supported by H. M. Field at a second piano in the accompaniment. Miss Topping played the work as a whole with breadth, a well-rounded grasp of the music and with contrasted tone and nuances of expression.—Toronto Globe.

Miss Topping is certainly one of the very best pianists that has ever played before a Staunton audience. She, in fact, in point of musical ability, is superior to the vast majority, and fully equal to almost any of the concert pianists of this country. She has fine, artistic touch, brilliant execution and altogether is an artist of ability.—Staunton (Va.) Dispatch.

The piano playing of Miss Topping, who has just returned from a two years' tuition in Europe, was, of course, the feature of the concert. The young lady plays with remarkable skill and execution, and her several numbers were given in exquisite style. Miss Topping graciously responded to an encore of her last number.—Hamilton (Ontario) Herald. (Advertisement.)

Friedberg Third Popular Concert.

Manager Annie Friedberg found an audience of good size at the Irving Place Theater, New York, when she looked into the auditorium last Sunday afternoon. Russian music made up the program. Enrico Allessandro, tenor, has a light but beautiful voice, appearing to best advantage in the aria from "Eugen Onegin." Bettie Askenasy played brilliantly, especially two Scriabine left-hand pieces. Bedrich Vaska, cellist, draws round, sweet tones, appealing especially through his playing of Cui's "Cantabile." Violinist Kaufmann was not on hand, so a well played Grieg sonata opened the program. Following is the program for next Sunday, the fourth Friedberg concert:

HUNGARIAN PROGRAM.

Presented by Herma Menth, Hungarian pianist; Dora de Philippe, prima donna soprano, and the Vienna Quartet: Messrs. L. Schoenberger, O. Johannson, O. Krist and A. Fink. Accompanist, Hermann Spieler.

Tänze	Schubert
Magyar Aria	Erkel Ferenc
Second Legend	Liszt
Eighth Rhapsodie	Liszt
Loreley	Liszt
Hungarian Dances, Nos. 2, 5, 6	Brahms
Liebestraum	Liszt
Faust Value	Gounod-Liszt
Gipsy Songs	Dvorak
Dorschwalben von Oesterreich	J. Strauss
	Vienna Quartet.

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PHILADELPHIA, Pa., October 18, 1912.

The Philadelphia Orchestra, Leopold Stokowski, conductor, gave its second pair of concerts on Friday afternoon, October 18, and Saturday evening, October 19, at the Academy of Music. Madame Schumann-Heink, contralto, was the soloist. The program follows:

Overture, <i>Der Freischütz</i>	Von Weber
Erda scene from <i>Das Rheingold</i>	Wagner
Symphony No. 5, C minor, op. 67.....	Beethoven
Waltraute Scene (first act, third scene), from <i>Die Gotterdämmerung</i>	Wagner
Tone poem, <i>Don Juan</i>	Richard Strauss

Interest in the new leader, Mr. Stokowski, and affection for the distinguished artist, Madame Schumann-Heink, were the attractions which made the second concert of the season irresistibly alluring. The program which contains Beethoven's fifth symphony is always anticipated, and today's rendering was marked by the orchestra's ready response to Mr. Stokowski's reading. The fact that the symphony was so familiar seemed to accelerate his ability and persuasive beat. Everywhere, and by every one, Madame Schumann-Heink was welcomed. Her wonderful gift of interpretation and voice, added to the rarest personality, always arouse the greatest enthusiasm. Today she graciously responded to encores—the first, "The Spring Song" from "Samson and Delilah," and the second, "O Rest in the Lord" from "Elijah," she sang in English. This aroused more enthusiasm than ever and it was hard for her to convince the audience that she would not sing again.

The Kniesel Quartet will open its sixteenth season in Philadelphia on Friday evening, November 1, at Witherpoon Hall. The series this season will consist of three concerts, the remaining dates being in January and April.

The Hahn Conservatory of Music, 1714 Chestnut street, will give three free scholarships for the season of 1912-13, one each in the piano, violin and voice departments. Frederick Hahn, director of the conservatory, has also ar-

ranged a series of concerts to be given on Sunday evenings. These concerts will be open to the public. Invitation cards are to be had on application.

The Boston Symphony Orchestra announces five concerts in the Academy of Music, to be given on Monday evenings, November 4, December 2, January 6, February 17, and March 17. The feature of the first concert will be the return of Dr. Karl Muck as conductor, and at the four concerts following there will be distinguished soloists—Madame Matzenauer, Julia Culp, Fritz Kreisler and Max Pauer.

The Philadelphia Operatic Society will give its first production of this season on Thursday evening, October 24, at the Academy of Music. The opera will be Weber's "Der Freischütz," with the following cast; Agnes, Alma Weishaar; Annie, Jennie G. Kneeler; Max, George Rothermel; Caspar, Frederick Ayers; Cuno, Horace R. Hood; Ottokar, Morris Ware; Killian, Charles D. Cuzner; Hermit, Edwin C. Mitchell; Zamiel, Frank G. Ritter.

Among the recent appointments accepted by pupils of Perley Dunn Aldrich, teacher of singing, are those of Miss Carl, of Troy, N. Y., at Baker College School of Music, in Texas; C. L. Fichthorn, of Reading, as dean of the music department in the Missouri College, and T. Foster Why, recently returned from Europe, as solo basso in Calvary M. E. Church, East Orange, N. J.

The Lyric Quartet, composed of Abbie Keely, soprano; Susanne Dercum, contralto; Philip Warren Cooke, tenor, and Henry Hotz, bass; Helen Pulaski Innes, pianist, gave a recital under the auspices of the Teachers' Institute on Friday evening, October 11. The quartet was under the management of Helen Pulaski Innes.

The Musical Art Club has issued invitations for members and their ladies to a dinner and reception in honor of the new conductor of the Philadelphia Orchestra, Leopold

Stokowski and Mrs. Stokowski, on Tuesday evening, October 22, at the club house.

Henry Such, violinist, has been engaged to give a recital for the Philomusian Club next month.

A morning series of illustrated lecture recitals on the sonata or symphony will be given by Herman Epstein in Orpheus Club Room, and an evening series on the "Nibelungen Ring," beginning November 14.

JENNIE LAMSON.

Elena Gerhardt Coming in December.

Elena Gerhardt, the German lieder singer, whose success in America last year resulted in increased demands for her tour this season, will arrive in New York late in December. Her tour will open with the Boston Symphony Orchestra, in Providence, on December 31. Miss Gerhardt will remain until the middle of April and will be heard in many cities not before visited by her. She has recitals and concerts in Buffalo, Montreal, Cincinnati, Cleveland, and Akron, Ohio; in Pittsburgh, St. Louis, and then on farther West.

Quesnel for Minneapolis Orchestra.

Albert Quesnel, the popular tenor, has added another appearance to his list of Western dates. He is to be the soloist with the Minneapolis Symphony Orchestra on February 2.

Hugh Allan En Route to Paris.

Hugh Allan, the baritone, formerly with the Montreal Opera Company, sailed for Paris, October 19, bent on a professional mission.

Letters at the The Musical Courier Offices.

There are letters at these offices addressed to John H. Blake, Minnie H. Schweig and the Schubert String Quartet.

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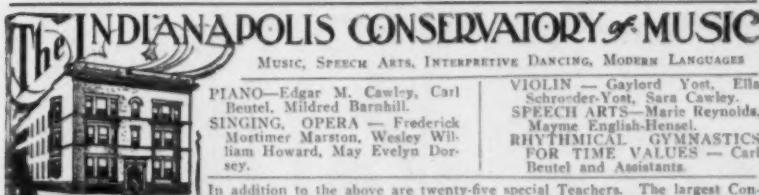
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